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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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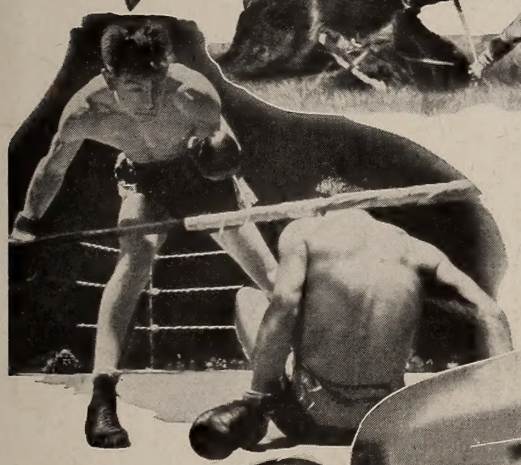

• **Thrills** with the Sluggers! Golden Gloves Amateur Fights!

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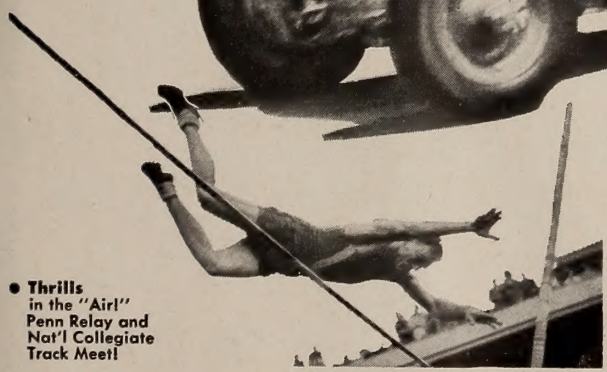

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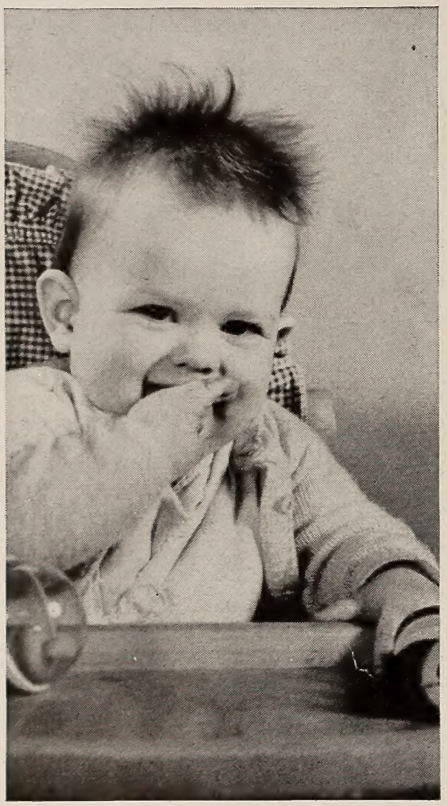

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Vol. 22
No. 1

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

January 1947


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• ON THE COVER: From a painting by Ray Hollis, courtesy The American Brass Company.


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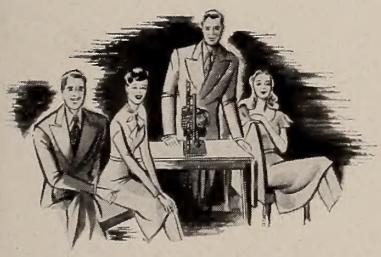

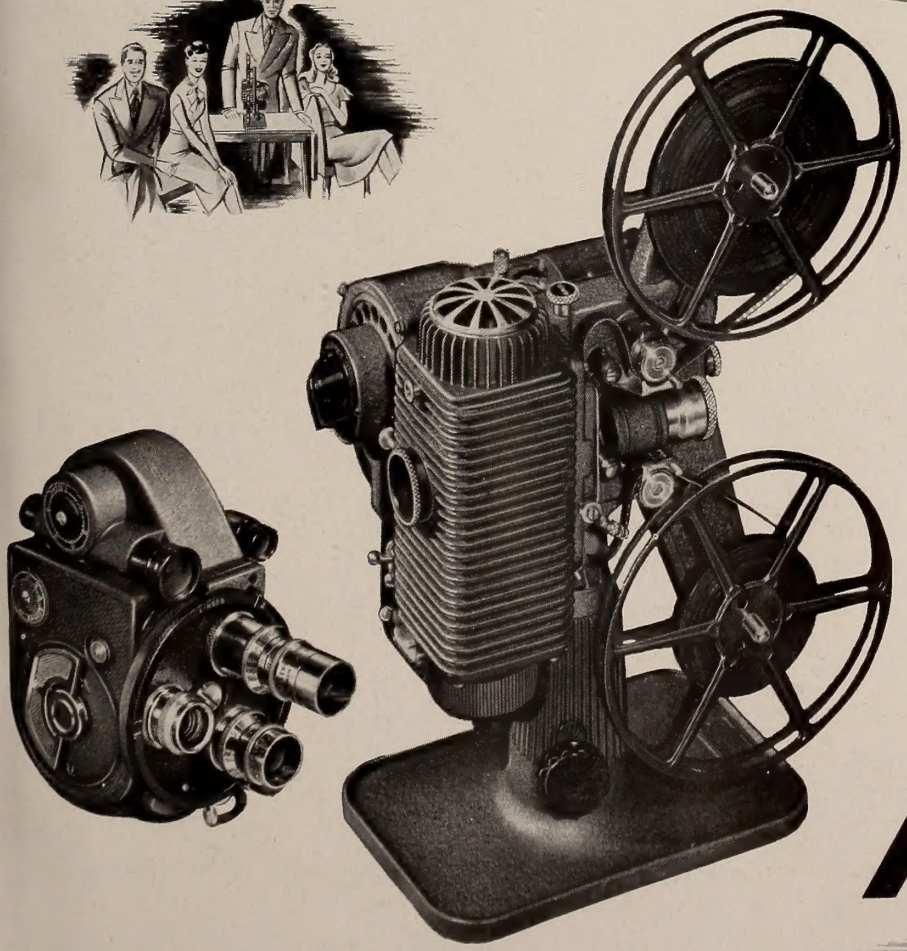

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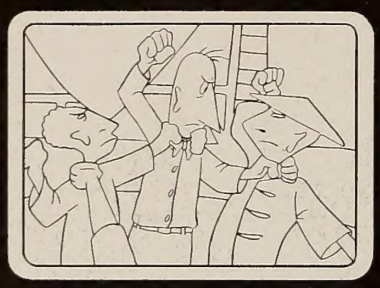

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# Closeups—What filmers are doing

One of the most devastating lampoons of personal filming it has yet been our pleasure to see is *Lenses and Shudders*, an innocent looking little reel of 8mm. film spliced together with good humored venom by Dr. J. W. Sovine, ACL, of Indianapolis.

The picture even starts off with a "phony" lead title, which is first out of focus, then upside down and, at last, purposely unspliced to the rest of the footage. After the customary "lights on" period and assorted alibis for the "accident," the reel continues with a sweeping and awesome indictment of all those familiar failings which, on occasion, we have each known so well.

*Lenses and Shudders* is in the same satiric tradition as is *Home Movies*, that uproarious 1946 Ten Best winner by Fred Evans, ACL, of Los Angeles. When practicing filmers can make, and other filmers can look at, pictures of such acid content, amateur movies must indeed be coming of age.

More than three hundred invited guests—some of them standing for the hour and one half show—crowded the auditorium of the American Club, in Mexico City, for the recent first public screening in that country of *Typical Times in the Tropics*, 1946 Maxim Award winner by Ralph E. Gray, FACL. *Primitive Patzcuaro*, an earlier Ten Best award winner, rounded out the gala program.

The third annual contest for amateur films of pets, domestic animals, birds and wild life has been announced by the American Humane Association, 135 Washington Avenue, Albany 6, N. Y. There will be $300.00 in cash awards, to be distributed on a sliding scale governed by the number of entries, and all films must be on original 16mm. stock, monochrome or color.

The board of judges will include Dr. Irene F. Cypher, audio visual supervisor for the American Museum of Natural History; Louise Branch, ACL, vicepresident of United Specialists, New York City film producers; William Bridges, in charge of photography for the New York Zoological Society; Leo J. Heffernan, FACL, Maxim Award winner and past president of the Metropolitan Motion Picture Club, ACL, and J. Seth Jones, general manager of the Connecticut Humane Society.

This year's contest closes on March 31, 1947, at which time all entries must be in the offices of the American Humane Association. Official entry blanks and complete contest information may be had on application to the Association, at the address above.

For a man who has been making commercial movies for some fifteen years, Vincent H. Hunter, ACL, chief of photography for the Union Pacific Railroad, is still one of the keenest amateurs it is our pleasure to know. To our fairly jaded eye, he seemed like a kid with a new toy during the recent running of Union Pacific contest films here at ACL headquarters. And, mind you, Mr. Hunter had already screened every film in the contest once before out in Omaha!

Incidentally, it seemed quite like old times finding Frederick G. Beach, FACL, alongside us in the League's projection room. In between reels, he and Vince Hunter argued the pros and cons of railroad film making with all the fury of Westbrook Pegler at a C.I.O. convention.

Well, after twenty years in the Orient with Socony and four years of emergency war work with North American Aviation near Los Angeles, Fred C. Ells, FACL, has retired for the second and—as he vehemently declares—last time. Furthermore, as an added gesture of independence, he has sold his house at Pacific Palisades, Calif., and moved with his wife—and an incredible amount of stuff—into a trailer.

Just to give you an idea: Mr. Ells starts off surrounded by such domestic "necessities" as a four burner gas range, a fifty pound icebox, sink, electric hot water heater, gas fireplace, a four place dinette and a full scale double bed. Tucked into this cozy little nest, now, are such far more important items as a 16mm. sound projector and speaker, a Ciné-Kodak Special and tripod, a four foot beaded screen, a double turntable and records, rewinds, splicer and some twenty 400 foot cans of film . . . Says it's a swell life!

Bill Haddock, that aging but aggressive pioneer of the D. W. Griffith era of theatrical movies, has been holding the artistic mirror up to life with a vengeance in a recent six months U.S.O. tour of the Pacific theatre. Mr. Haddock's play was, by rare coincidence, *You Can't Take It With You*, that hilarious saga of the indomitable Sickamore family—and it is our bet that he has been playing it to the hilt.

Mr. Haddock, who has recounted in Movie Makers some of his unique experiences in the early, you might say amateur, days of film making, lost no time in Japan in checking up on local production methods. Says the technical arrangements are adequate (though worn), but that much of the scripting is still pretty much "on the cuff."

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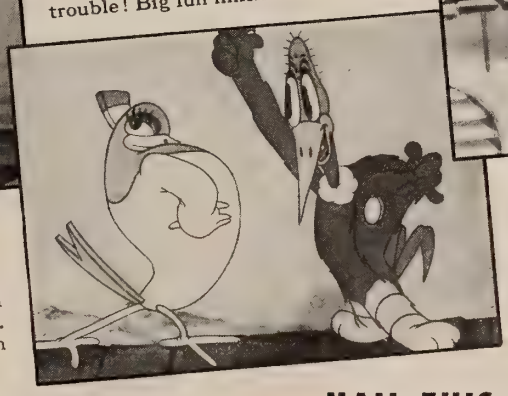

"THE SCREWDRIVER"

Woody is crazy driver! Speeds auto through load of hay and terrified traffic. Waylaid by cop! Slugs cop and escapes! Returns disguised as farmer! Recognized! Escapes! Comes back as Chinaman! Cop goes daffy! Both fall off cliff!

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■ *A Christmas Carol*, a full color, 35mm., classic slide film, is released by Pictorial Films, Inc., RKO Building, Radio City, New York 20, N. Y. Shrewd use of color gives an excellent feeling of motion to each of the one hundred frames used to tell the famed story of Scrooge and how he "got religion" through his discovery of Christmas Spirit. Reds and greens, skillfully woven into the color pattern, provide a background of Christmas warmth seldom found in a slide film.

■ *About Face, five reels*, 16mm. sound on film, black and white, is distributed by Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Sergeant "Dodo" Doubleday and Sergeant Ames take leave of Camp Carver intent on spending a one hundred dollar check that Sergeant Doubleday has won in a quiz contest. The boys wander into such phenomena of the American scene as a "jitterbug" cocktail lounge, a meeting of the Girls' Home Defense League and the Army-Navy dance. Eventually all participants, shaken both morally and physically, face the Colonel, who sees that justice prevails.

■ *Patrick, the Great*, nine reels, 16mm. sound on film, black and white, is available from United World Films, Inc., Bell & Howell Filmosound Library, RCA Building, Rockefeller Center, New York 20, N. Y. A theatrical father and his equally theatrical son meet head on, in strenuous competition for a musical comedy part. The son wins out; and, meantime, several rather pleasant songs have been presented by a cast consisting of Donald O'Connor, Peggy Ryan, Frances Dee and Donald Cook.

■ *News Review of 1946*, in two 8mm. and three 16mm. versions, including sound on film, may be obtained from Official Films, 25 West 45th Street, New York 19, N. Y. The highlights of the national and international events of 1946 may well be more than history for the year. This reel covers, among other items, meetings of the United Nations, the Bikini bomb tests, the Paris Peace Conference, the Nuremburg Trials, the World Series, the Forest Hills Tennis Finals and the death of James J. Walker.

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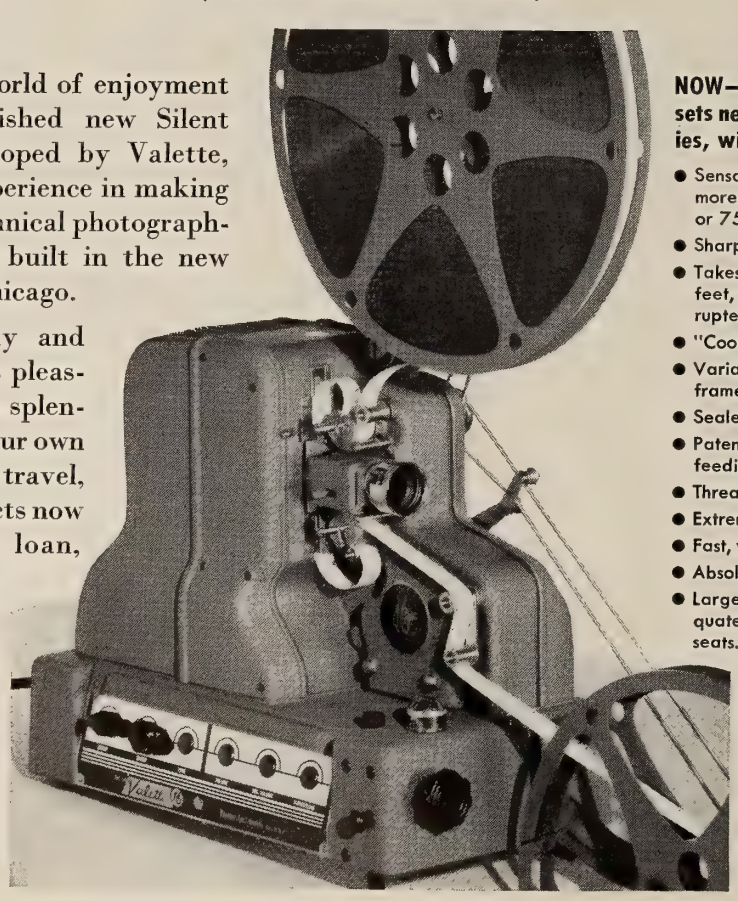

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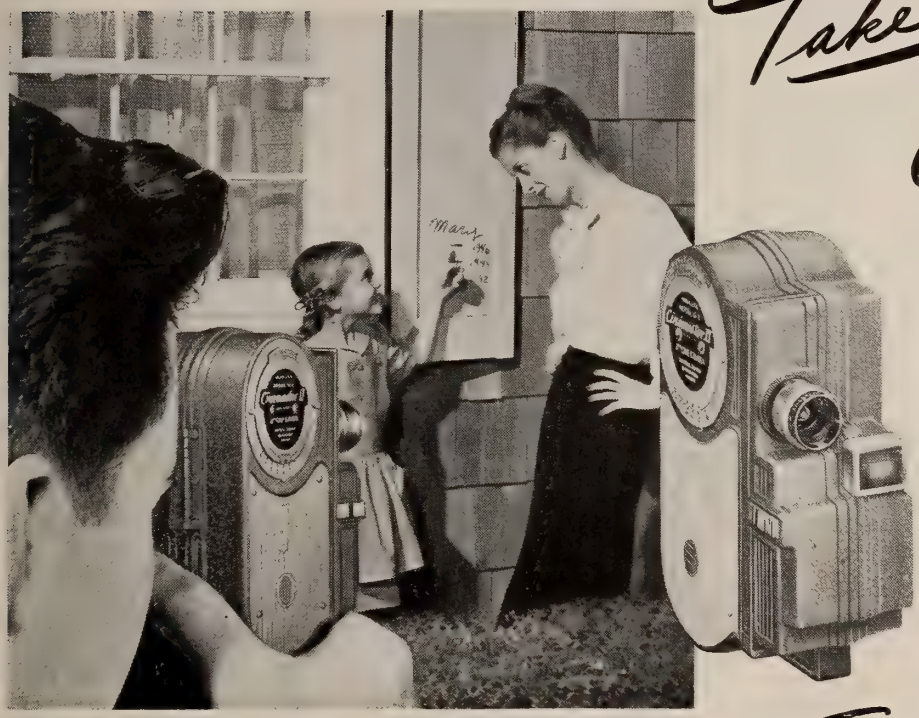

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**(133). WHEN THE CAT'S AWAY.** The great big watch cat's away, and Little Cheezer goes on a terrific rampage.

**(135). CHINESE NIGHTINGALE.** The Chinese Emperor had a beautiful nightingale, but the Japanese sent him a mechanical bird.

**(138). EARLY BIRD AND THE WORM.** The cast, consisting of two very black and lazy crows, the worm, and the early bird, will keep you chuckling —and we'll let you find out who wins.

**(140). THE PUPS' CHRISTMAS.** What kind of toys are they that stand up and hit you from the front, side and back?

**(141). THE HOUND AND THE RABBIT.** You've never seen such a rowdy football game as this one played by the wise-guy rabbit and slap-happy hound.

## SPORTSCOPES

*16mm Sound — 16mm Silent — 8mm*

**(143). WHITE MAGIC.** Set against America's famous Sun Valley, the camera captures thrilling scenes of expert skiing and winter sports.

**(149). BROTHER GOLFERS.** Featuring the Six Turnesa Brothers, the American Royal Family of Golf, with the last word in golfing techniques.

**(151). BLUE GRASS.** Taken on the Widener Farms in Kentucky, the film also shows the big races at Hialeah and Saratoga, and the famous race between Seabiscuit and War Admiral.

## MUSICAL FEATURETTES

*Complete 16mm Sound Only — 1 Reel*

**(260). RHYTHM IN A NIGHT COURT.** A Merry musical revue set in a mock court room. Featuring Al Bernie, Harry Rose, Sylvia Manon, Sid Marion and others.

**(261). PHONEY BOY.** With J. Harold Murray, Cass Daly, Five Busy Bees, Campbell's Continentals and Harvest Moon Ball dancers.

**(262). SWEET SHOE.** Rio Rita and Her Girl Band, the Four Norsemen, The Four Specs, Anita Jacobi and clever Benny Davis.

**(263). DEVILED HAM.** Featuring Gus Van, Erskine Hawkins' Band, Toy and Wing, the Three Kays and Moya Engele.

**(264). A RADIO HOOK-UP.** With Dorothy Stone, Charles Collins, The Buckaroos, Yost's Singing Dozen and Doug Leavitt.

**(265). LATIN RHYTHM.** Starring Jan Peerce, Luba Malina, Mia Miles Foursome, and the twelve famous Dansapators.

**(266). NO SALE.** The Original Dixieland Band, Gogo De Lys, the NBC Russian Octette, The Charioteers and Doug Leavitt and Hal Sherman.

**(267). SKYLINE REVUE.** Set in a penthouse, with Paula Stone, Billy and Milly, Sugar Nichols, Eddy Bruce, Willis Clair and DeMay, Moore and Martin.

**(268). MAIDS AND MUSIC.** A charming conglomeration of girls and music, featuring Ray Fabings and Bernice Parks.

**(269). SALT SHAKERS.** With J. C. Flippen, Joe Davis, Mae McKim and her Three Boy Friends, Vera Haal and McGurns' Twelve Tars.

**(270). INTERNATIONAL RHYTHMS.** Roy Smeck and his Aloha Islanders, Ada Brown, Cecil Mack Choir, Princess Chiyo and Mara.

**(271). CARNIVAL SHOW.** With Jan Peerce, Clyde Hager, the Cotton Club Tramp Band and the Three De Lovelies.

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| | |
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# NO MIRACLES

TO those of us who had to do with the beginning of sixteen and eight millimeter filming, the very large development of public interest in this medium brings us something of the feeling of a parent whose son has become a national figure.

We watched the new child, we believed in his future, we did our best to give him a chance to grow into his powers. We knew that he was a child, but we foresaw the man of the years to come. We tried to be modest about what he would do, but now and then we bragged and prophesied.

In 1947, the general film, as opposed to the theatrical movie made for entertainment, is apparently to be set at many tasks. The United Nations organization seems to intend to use it, as various governments are already using it, to advance viewpoints and to persuade acceptance of them. More widespread use of movies in education is assured. Business rates movies high on the list of sales methods.

Our child of a quarter century ago is in a fair way to be looked upon as the miracle man who can accomplish everything for everybody. We know that he is capable, but we are a little concerned lest too much be expected from him. We think that we not only know some of the things that motion pictures can do, but that we have a fair idea of their limitations.

They can record and give back to us at will incidents and events, as can no other medium. They can arouse emotions. They can persuade us to action. But they cannot carry on abstract discussions, nor can they offer anything like the precision and clarity of the printed or spoken word, when we deal with situations where the mind is required more than is the heart. Because films are emotional in their appeal, they can easily become inexact and try to cover more territory than they should. They start feelings in audiences that may go on to entirely different results than those that the filmer intended to produce.

As the child of 1923 comes into the maturity of 1947, those who have watched over its youth hope that the new paths to which it is urged will be those in which its effectiveness can really operate and that it will not be called upon to accomplish those things for which it is not designed. We can best serve the future of the general film if we do not claim too much for it. It can best serve, if we who know its limitations make them clear to the great numbers of people who are looking to it for miracles.

## ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

**AMATEUR CINEMA LEAGUE, INC.**
**420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.**

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

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Hiram Percy Maxim, Founder

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# TWICE WINNER

## Reflections upon receiving an unusual honor

THANKSGIVING DAY dawned dim and dismal—yes, even in sunny Mexico we have unusual weather—and here was I, an unattached male, alone in a foreign country on the day that families in the United States sit down to feast and render thanks for their blessings.

Since this day is not a holiday in Mexico, there seemed little better to do than to go down town on the regular routine, which includes a visit to the postoffice. There in the box was a letter from Colonel Roy W. Winton, ACL, editor of MOVIE MAKERS, and a gracious note from Mrs. John Glessner (Percy Maxim) Lee, FACL, advising me that my new film, *Typical Times in the Tropics*, had been selected for the Hiram Percy Maxim Memorial Award!

Possibly there was no physical change in the atmosphere; but, to me, the sun shone brilliantly, skies were bright, and all was well in the world. Fortunately the architects had been wise and had made doors that are wide and high. Thus, I was able to "float" out of the building without injury. Right away it occurred to me that I should put some lead ingots in my shoes, to get traction. It has been many years since I have felt quite so exuberant.

Then, in retrospect, I traced the steps that led to this high honor. There is little doubt in my mind that I am alive today because I took up movies as a hobby; and I surely hope that nothing happens to prevent others from enjoying them as I have.

It was not too difficult to recall another Thanksgiving, some twelve years ago, when I was on the Blue Express en route to Shanghai. Hardly had the train started from Peiping when I became very ill. No one on the train spoke English. The man who shared the compartment with me promptly got himself changed to another, and I had some thirty six hours to contemplate the future, alone. When I asked a doctor in Shanghai about the advisability of turning back to the United States, he said, "You are a sick man and will undoubtedly die; just when I don't know;

# OF THE MAXIM AWARD

RALPH E. GRAY, FACL

but it would make little difference whether you were going east or west. Take care of yourself and good luck. That'll be five dollars."

A year later, in San Antonio, another doctor had the inspiration to advise my taking up something as a hobby, getting interested in it and forgetting my illness. So, I bought a new movie camera and started on a ten day trip to Mexico. I'm still here.

Then, luckily, I joined the Amateur Cinema League, and, believing that there was little use in asking advice and securing criticisms, if they were not followed, I started to make movies in Mexico. I am willing to admit that, in Mexico, I am on the twenty yard line right at the start, but I still believe that other countries have things worth filming.

During the years, I have relied heavily on the advice and counsel given by the Amateur Cinema League. Also I have learned to listen carefully for the praise with the "but" in it. "That's a fine scene, BUT isn't it a little over, or under, exposed?" "That's interesting, BUT what are they doing?" The best equipment you can have is a pair of sharp scissors, a good splicing block and fresh cement.

When my film, *Mexican Fiestas,* was given the Hiram Percy Maxim Memorial Award in 1938, I suggested to MOVIE MAKERS that it might be a good idea to establish the precedent that no one could win this honor twice. This suggestion was not approved, and my attention was called to the fact that, in other fields, many awards were won by the same person more than once and that there was quite a strong possibility that I might make a better film in the future. In other terms, my picture was not the last word in movies. With that sobering thought in mind, I kept on trying and sent in various contest entries. The honor that came this year bears out the familiar fact that one can always improve, if he works hard to do so.

While making the present film, I often felt like giving up and calling it quits, because of frustrations, delays [Continued on page 29]

16mm. scenes by Ralph E. Gray, FACL

# I resolve...

## Ten big promises that will improve everybody's filming

JAMES W. MOORE, ACL

WANT to make some New Year's resolutions?

Want to pledge yourself to a few simple promises which, in the twelve months to come, will improve your filming pleasure? Come on, then! Raise your right hand and repeat after me . . .

I RESOLVE: to get a good, sturdy tripod and to use it unfailingly on *every* scene I make, for now and forever. I agree, too, that the "pan and tilt" head is intended primarily as an aid in lining up my shots, not as a mechanical license to spray the landscape. I believe that slanted horizons are unpleasant, and I know that, after I have used my tripod for, say, a month, I shall never again want to film without it.

I RESOLVE: to foreswear "panning" and tilting, except on scenes where I wish to follow a moving object. I admit that fast "panning" ruins the eyes, that slow "panning" wastes the film and that all "panning" is basically a form of cameraman's laziness. I plan instead to sequence my footage, from long shot to medium shot to closeup, and to adapt my camera viewpoints to the sense and subject matter which I wish to portray. If I am filming my son through his mother's eyes, I shall shoot downward from a high angle; if I am picturing Mother as the boy sees him, I shall get down in his own small world and shoot upward. I shall remember that it is the fluid change of viewpoint which comprises the "motion" of motion pictures, not the swooping and unsteady camera.

I RESOLVE: to clean the gate of my camera immediately before loading each new roll of film, for I know that the whiskered images of a dirty gate can ruin irrevocably my finest footage. I accept the fact that such constant cleaning may sound excessive, but I state firmly in return: I prefer to be safe to being sorry.

I RESOLVE: to load my camera in the darkest place available in the locale where I am working. I shall do this indoors if such space is at hand. I shall do it in deep shade

[Continued on page 29]

"PANNING"

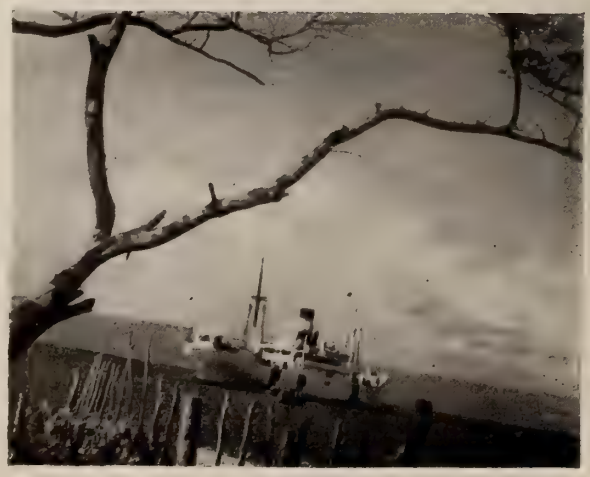
LOSS OF LOOP

• Nothing can quite duplicate the surrealistic effect of "panning" or loss of loop, while edge fog relieves the tedium of an all black background.

EDGE FOG

DIRTY GATE

• A dirty gate sends the audience searching for fly swatters and a sequence with a slanted horizon makes your spectators all bend in one direction to regain their balance.



SLANTED HORIZON

# STARRING THE CAMERA

## M-G-M film has idea for amateurs

WILLIAM HOWE, ACL

Metro-Goldwyn-Mayer

• Mirror reflections are the only sequences in which the human star of *Lady in the Lake* becomes visible.

SINCE a Hollywood producer generally regards an experimental motion picture in the same light as the plague and an established star gauges a rôle by the footage his profile is given on the screen, it is a wonder that Metro-Goldwyn-Mayer's new thriller, *Lady in the Lake,* ever saw the light of a projector bulb.

But Robert Montgomery, who has always had a good healthy disdain for formula movies, sold the producer, George Haight, the idea of using a new star, the camera; and he graciously stepped aside, to let his protégé have a crack at the rôle of the much pummeled detective, Philip Marlowe.

In his new capacity as director, Mr. Montgomery stood behind the camera, to use the lens *completely* subjectively, recording the entire Raymond Chandler story as it would be seen through the eyes of the principal character. With the help of the cameraman, Paul C. Vogel, ASC, Mr. Montgomery has made a unique and remarkably exciting film, worthy of the attention of all movie makers—a cinematic adventure that proves what a flexible instrument the camera really is.

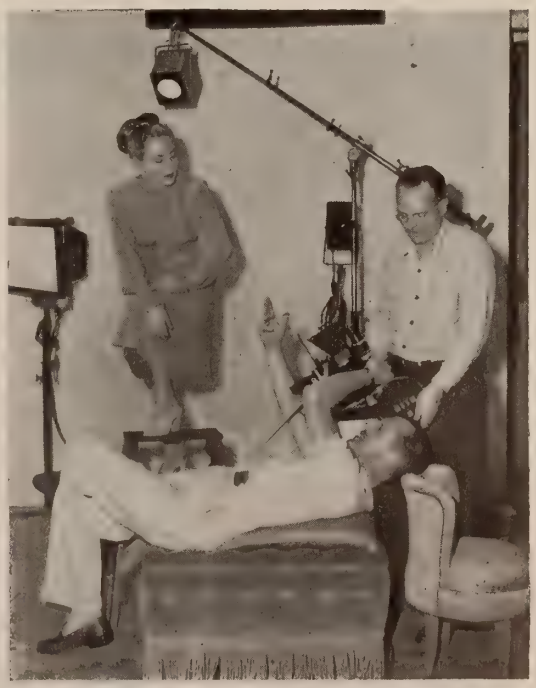
The subjective camera, however, is by no means a new conception; it has been used sporadically for a good many years. Actually, any full face closeup where two players are involved in a scene, any angle shot or distortion that simulates the viewpoint of one of the characters, is "subjective." Harold Lloyd was actually shooting subjectively in *Safety Last,* when he pointed his camera straight down at the street, to show the audience how the world appeared to an oaf stranded on a skyscraper ledge. The commonest use of this device is probably the out of focus image, to indicate the bleary vision of the character who has had "one too many."

The long standing popularity of psychological and crime movies has increased the opportunity for the subjective treatment. Back in 1919, *The Cabinet of Dr. Caligari* made a big splash in the cinema world by portraying the fancies of a madman; and more recently, with the advent of Hitchcock and Siodmak, you can find an infinite number of scenes which have been filmed with the camera stepping into the first person.

The dramatic impact of the murderer's suicide in *Spellbound* was heightened by having the gun pointed directly into the lens, and Dick Powell's foggy outlook, after a draught of knockout drops in *Murder, My Sweet,* was cleverly indicated by cobwebs in front of the lens. *The Lodger* came closest to the techniques of *Lady in the Lake,* when the cinematographer rocked his camera unsteadily up to the horror frozen face of one of Jack the Ripper's victims, suggesting the maniacal stagger of the killer.

*Lady in the Lake* might be said, then, to raise the camera from the ranks of a "bit" player to the place of a full fledged star. For this film is notable for the brilliant way in which the director, Mr. Montgomery, has sustained the subjective treatment throughout the entire picture. With the aid of a specially constructed brace, the camera moves right along in the star's footsteps—pausing to read signs, tilting to a doorknob, as he opens the door and walks into a room, sitting, lying down, even falling to the floor in the fight sequences. [Continued on page 30]

• This special camera rigging allows the theatre goer to participate as a character in the picture.



• In this difficult shot, the leading lady had to mount a ladder to be viewed in proper perspective.

# CONTROLLING COLOR

## What color temperature means in better filming

LLOYD W. DURANT

PERFECT balance in color photography is an elusive quality that all exacting cameramen strive for. It is a quality which few consistently attain.

To the painstaking cinematographer there is probably nothing more discouraging than to discover, upon projecting his color footage, that many important scenes are distorted by off balance colors. He remembers the hours of work or days of travel spent in shooting this material. Now, as he views the disappointing results, he may see exterior scenes of otherwise excellent quality distorted by an overall reddish tinge, or green foliage overlaid with a distracting bluish haze.

On interior sequences filmed under tungsten lights, the subjects may have reddish yellow flesh tones. An object of bright coloring, such as a red vase, may now appear two or three shades deeper in brilliance. From the gradations of these distorted scenes, the cameraman is confident that his basic exposure was correct. He is puzzled by what he sees, possibly attributing the cause to poor laboratory processing or defective film. Actually, none of these is the true cause for his dilemma. The answer to his problem can be summarized in one brief sentence. He forgot to watch his color temperature!

When you are shooting color film, there is a reasonable chance that your pictures will be successful, even though you are not acquainted with the subject of color temperature. However, you cannot afford to leave these results strictly to chance. Like all true color enthusiasts, you want to know what you are doing and why. To accomplish this, you should keep abreast of the present rapid advances of color techniques.

*What is Color Temperature?* Color temperature is a term used to describe the color responses evoked by radiant energy from a given source. By this principle, we know that any light source, whether it be sunlight, daylight or an artificial source, transmits in its rays certain colors which are not visible to the naked human eye.

Of all the radiation present on earth, the human eye is actually sensitive to only a small part of it, known to us generally as light. This radiation which we recognize as light is of the same electromagnetic nature as radio waves, infra-red rays (heat rays), ultraviolet rays, X-rays and cosmic rays.

**COLOR TEMPERATURE OF VARIOUS LIGHT SOURCES**

| | Spectral BLUE |
|---|---|
| Extremely blue, clear, northwest sky | 26,000° K. |
| Blue northwest sky | 19,000° K. |
| Blue sky with thin white clouds | 12,000° K. |
| Hazy or smoky sky | 8,000° K. |
| Totally overcast | 6,600° K. |
| Daylight fluorescent (not recommended) | 6,500° K. |
| Sunlight plus light from clear sky—midday | 6,100° K. |
| Sunlight, hazy, slightly overcast | 5,850° K. |
| Noon sunlight—no skylight (Washington mean noontime) | 5,400° K. |
| Blue daylight Photoflood (new) | 4,800° K. |
| 250 watt, No. 1 Photoflood (new) | 3,450° K. |
| 500 watt, No. 2 Photoflood (new) | 3,430° K. |
| 1,000 watt, No. 4 Photoflood (new) | 3,415° K. |
| Movie flood (new) | 3,410° K. |
| Mazda CP (color projection) lamps (new) | 3,380° K. |
| 3200 Kelvin lamps (new) | 3,200° K. |
| 500 watt, projection lamp (new) | 3,190° K. |
| 1,000 watt, gas filled tungsten filament (new) | 2,920° K. |
| 60 watt, vacuum tungsten filament (new) | 2,509° K. |
| | Spectral RED |

**Note: The exterior color temperatures given, which apply to front lighting, may vary between 300° and 500° K., depending upon geographical location and/or the season of year.**

It is these invisible rays with which every color filmer must concern himself if he is to obtain perfect color balance. For, though the spectral energy distributed by these light sources may not be discernible to the naked human eye, it is visible to the sensitized color film.

*Measurements of Color Temperature.* Like measurements of heat or cold, which are expressed in degrees of Fahrenheit or Centigrade, color temperatures are denoted in degrees of Kelvin (°K). They are 273° higher than the same temperature on the Centigrade scale.

A variation in color temperature of only 100° Kelvin will register on color film.

Light sources whose color temperatures tend towards the red side of the spectrum will have a correspondingly low Kelvin reading. Conversely, light sources of higher Kelvin readings tend towards the blue side of the spectrum. (See accompanying chart.)

Geographical locations and the seasons of the year affect the color temperature of daylight and sunlight sources, sometimes as much as 300° to 500° K. In tropical latitudes, the quality of sunlight will contain far more red than the light of a more northern latitude; while, in northern latitudes or polar areas, the quality of sunlight will be predominantly blue. The angle of deflection of sunrays and atmospheric variations are mainly responsible for these differences of light quality.

*Color Film Balance.* In order that color emulsions such as Kodachrome or Ansco Color [Continued on page 31]

# FUN IN *Birthday* FILMS

## A novel method is offered by Western filmer

FRED EVANS, ACL

HAVING two little boys in our family, we found that making a child's birthday film was not an entirely new venture for us.

Our past birthday films, and others that we had seen, generally consisted of opening shots of youthful guests arriving, scenes around the birthday table, the inevitable cake cutting, followed by opening gifts.

Soon we were to be faced with our youngest boy's second birthday, and I did not want to offer the same old routine again at screenings. Why not work out a little story that would have a novelty "twist" which would command interest, so that people outside of the family could enjoy our film record also?

My wife and I began one of those film planning discussions which develop into a lot of fun and interest, as one idea leads to another. To start with, we wanted a "punch" opening and closing, with a little novelty footage sprinkled in between. The ideas began to come, and down on paper they went. We did not write a shooting script, but listed the various episodes and shot each from memory as the filming progressed. The final screen result was a black and white, 125 foot birthday film record, which, incidentally, took first prize in the annual contest of the Los Angeles 8mm. Club.

The picture opens with the following series of titles—*SPECIAL NOTICE!—The management of this theatre proudly and excitedly presents—An M G M preview—MIGHTY GOOD MOVIES* present (the capital letters are arched over the head of a kitten meowing)—*Fred Evans' own production of—HOW TIME FLIES!* (double exposed over face of clock with hands revolving).

The opening scene shows a closeup of a man's feet coming down the sidewalk. A longer shot reveals the postman turning up the walk to our house. He is loaded down with his mail bag and a large wooden barrel. As he sets down the barrel, which appears to be very heavy, I come out of the house. The postman hands over a batch of letters and, as I shuffle through them, I remark (through title), "*Bills, bills—nothing but bills!*" The letter carrier nods approval and says, pointing at the barrel, "*Yes, it beats all what comes in the mail these days.*" A close view of the barrel top shows that it is addressed to my little boy.

A medium shot shows me looking at the barrel, scratching my head in wonderment and then calling the other members of the family. Out comes Mother with our two little boys, to group near the barrel. Daddy pries off the lid and up jumps a little girl who hands out a card which reads in closeup, *HAPPY BIRTHDAY—2 YEAR OLD, to Billy from the gang.* Daddy lifts the girl out and, to the amazement of all, up pops a little boy. The magic barrel continues to disgorge small children, one after another, until finally out comes a large boy who certainly must have filled every inch of the container.

A title—*NOW FOR THE PARTY*—introduces the actual birthday sequence which was staged in the garden. The scene following the title shows a ping pong table. By stop motion, it sets itself. First the table cloth rolls on; then silverware, glasses, plates, decorations and chairs appear out of nowhere and seem to know just where to go.

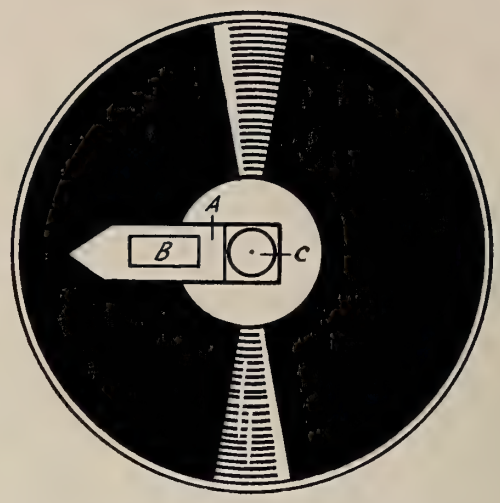
Next comes the big moment, with scenes of the guests [Continued on page 32]

8mm. scenes by Fred Evans, ACL

• Replete with trick camera shots, *How Time Flies!* presented Billy's second birthday and earlier life with novelty and understanding.

# The Clinic

Technical comment and timely topics for the amateur




• A removable cue indicator will help the scorer to keep his records smooth and unblemished.

**For larger reels** From Eugene Duval, of Hartford, Conn., comes a description of his device for providing means of showing large reels of film, without modifying a projector. "Not wishing to make extension arms an integral part of my projector," writes Mr. Duval, "I constructed a wooden substitute. As the drawing on this page will indicate, the projector rests on a base of wood. On the reel arm side of the projector a wooden upright wall (A) is added to the wooden base.

"Wing nuts (B) are used to attach the wooden projection arms, which are flat pieces of wood of suitable dimensions. Since the film itself must be delivered to the projector in good alignment, the projection arms are set out from the side wall with suitable blocks (C), acting as shims, to regulate their distance from the side wall. A flat piece of wood, grooved like a pulley, is attached to the outside hub of the takeup reel, and a spring belt of suitable size (D) is fed to it from the projector for takeup power.

"This device works with either 16mm. or 8mm. films. Since I use it with an 8mm. Kodascope model 20 projector, I secured a 16mm. reel of suitable size and provided it with an 8mm. core. Since the normal capacity of this projector is 200 feet, it will be seen that the device increases this capacity to 800 feet. If it is used with 16mm. film. the capacity may be increased to 1600 feet.

"The chief advantage of this device is that the projector remains unmodified, and will fit in its regular case. The wooden parts must, of course, be carried separately, but they can be demounted and made into a fairly small package."

**Cue guide** George Elmer Tyler, of Branford, Conn., writes about a celluloid record cue indicator which he has devised. "The celluloid strip," says Mr. Tyler, "is of the thicker type which can be obtained easily in most office supply stores. Such celluloid is generally used on indexing files, and it can be got in sheets or strips.

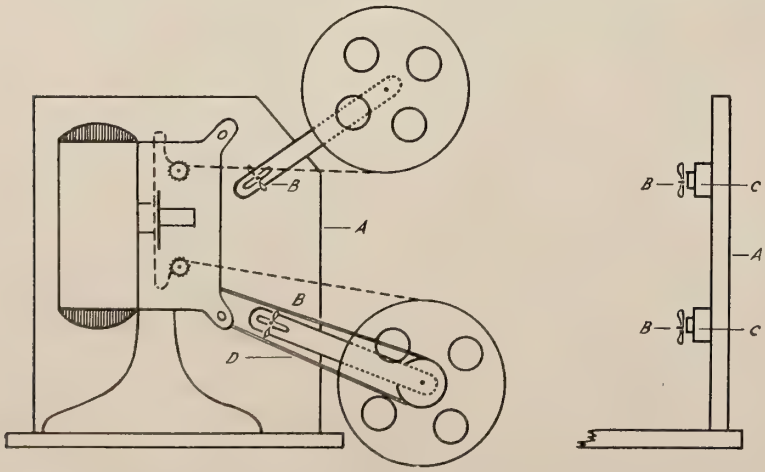
"When the desired part of a recording is located, the celluloid is cut in the form (A) that is shown in the drawing on this page, with a hole for the phonograph pin (C), in such a way that it forms a point just above the spot where the pickup of the phonograph will be placed.

"Obviously, there must be one celluloid strip for each cue, but they are inexpensive and easily made. Each should be labeled (B), to indicate the title of the film, the reel (if more than one is used) and the recording. They should be arranged in proper order for each of your films and kept in a box. I use a cigar box.

"The chief advantage of this kind of cue indicator over some others is that the records need not be marked or soiled in using it."

**Neatness** Now that the winter projection season is in full swing, a word of caution may not be out of place about three annoying items that all too often are seen on amateur screens. The initial blinding flash that is caused by permitting the projector lamp to shine through clear leader at the beginning of a showing can be avoided by using dense leader footage or by timing the illumination to coincide with the first frame of the movie. Degraded definition of pictures on the screen often results from unclean lenses and can be remedied by keeping

[Continued on page 36]




• Attached only to the wooden board on which the projector rests, the above device accomplishes the same purposes as reel extension arms.

### WHAT HAVE YOU DONE?

*The Clinic* is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

# PRACTICAL FILMS

## The non theatrical movie as used for various purposes

WILLIAM HOWE, ACL

### LOOKING FORWARD

At a recent press conference in New York City, Jean Benoit-Levy, the French cinema pioneer, appointed Director of the Film and Visual Information Division of the United Nations, outlined his plans for promoting international unity with one of the most impressive motion picture schedules ever undertaken. In addition to distributing 16mm. film records of the U. N. activities through the established channels of civic organizations, M. Benoit-Levy plans to produce films of topical subjects of world interest and to establish a film footage library of expository sequences which will be available for international exchange.

The film footage library will strive to avoid duplication of production in cases where there is already a comprehensive treatment of a subject, such as soil erosion; and, by combining forces with the film producers of other nations, a greater catalog of instructional film will be assembled from which all the United Nations can draw.

In the theatrical field, G. L. Carnes, representative of UNESCO, will encourage the production of more films fostering international understanding—pictures like *The Good Earth* and *The Story of Louis Pasteur*. But the better part of the Division's energies and budget will go for 16mm. productions which will be available to the world at a minimum rental, since M. Benoit-Levy considers this the ideal medium for circulating the aims and accomplishments of the United Nations.

### OUT OF AFRICA

The progress in pregnancy diagnoses through the centuries has been traced with commendable clarity by Lewis Lewis, ACL, of Cape Town, South Africa, in his 800 foot 16mm. Kodachrome film, *The Story of Pregnancy Diagnosis*. For several years Mr. Lewis has contributed his cinematic skill to the production of similar medical records, notably a 2000 foot exposition of orthopedia; but he has managed during this time to secure some excellent footage of his two strapping youngsters as well.

Mr. Lewis's latest scientific endeavor shows explicitly how pregnancy diagnosis has progressed from the superstitions of the early Egyptians to the overnight diagnosis put into practice by Dr. H. A. Shapiro. The time interval for arriving at a valid diagnosis has been cut down from four days to overnight by substituting the South African "platanna" frog for the earlier mice and rabbits.

The lighting problems conjunctive with laboratory filming have been handled by Mr. Lewis with great finesse, while none of the detail which is so important to a scientific film has been lost by faulty exposure. The result is a top notch documentation of an interesting laboratory procedure.

### THE VICIOUS CIRCLE

The hazards of the Arctic Circle, as seen in the Canadian National Film Board's *White Safari*, are still considerable; but the innovation of modern juggernauts has done a great deal to make the frozen fields of the North more accessible and navigable. In a ten minute monochrome film, available in 16mm. prints, the course of a scientific expedition into the Canadian Arctic is followed over the icy barriers to an Eskimo outpost. But even this mechanized caravan was temporarily thwarted by a lashing blizzard that stopped the expedition in its tracks.

A competent account of an exciting venture, *White Safari* includes some expert filter work and a bright editorial treatment which should make it a popular film to show how world frontiers are pushing farther toward the poles. The narrative on track is blended effectively with the action, to recount the accomplishments of this expedition, which was known to the participants as "Exercise Musk Ox." The National Film Board of Canada, 620 Fifth Avenue, New York 20, N. Y., is distributor for this picture.

### DISNEY DELIGHT

Animation has been put to clever use in an industrial film produced by Walt Disney for the Dow Chemical Company. The ten minute Technicolor film, *Treasure from the Sea*, stresses the advantages [Continued on page 39]

16mm. scenes by Lewis Lewis, ACL

• The above scenes, from *The Story of Pregnancy Diagnosis*, clearly illustrate the attention to detail and the fine camera viewpoints used by the filmer.

# Congratulations!

## MOVIE MAKERS "10 BEST" FOR 1946

★ "Typical Times in the Tropics"*
16mm. color
Ralph E. Gray
Mexico, D. F., Mexico

* WINNER OF THE HIRAM PERCY MAXIM MEMORIAL AWARD

★ "Doghouse Blues"
16mm. color
E. H. Sparks
Bristol, Conn.

★ "Home Movies"
8mm. black-and-white
Fred Evans
Sherman Oaks, Calif.

★ "Kaleidoscopio"
16mm. color
Dr. Roberto Machado
Havana, Cuba

★ "Motion"
16mm. color
Henry E. Hird
Ridgewood, N. J.

★ "Pinocchio's Jack-O'-Lantern"
8mm. color
Harlan M. Webber
Schenectady, N. Y.

★ "Squeaky's Kittens"
16mm. color
Walter Bergmann
Mount Vernon, N. Y.

★ "The Dizzy Top"
16mm. color
Patricia and Ryne Zimmerman
Milwaukee, Wisc.

★ "The Magnificent Accident"
8mm. color
Raymond J. Berger
Cheektowaga, N. Y.

★ "Which He Hath Planted"
16mm. color
Larry J. Fisher
Texas Forest Service
College Station, Texas

. . . and our congratulations, as well, to those movie makers grouped below whose fine films must inevitably have crowded the "10 Best" for top honors. Tribute should also be paid to the Editors of *Movie Makers* for their efforts in conducting this annual contest, which for so many years has been an inspiration to the advanced movie maker and to the beginner, alike.

## HONORABLE MENTION

**"Autumn Glory"**
**8mm. color**
**John R. Kibar**
**Racine, Wisc.**

**"It's V-E Day"**
**8mm. color**
**Terry Manos**
**New York City**

**"Sweating It Out"**
**16mm. black-and-white**
**Reginald McMahon**
**Passaic, N. J.**

**"Backyard Horizons"**
**16mm. color**
**Roy C. Wilcox**
**Meriden, Conn.**

**"Quaint Old Mexico"**
**16mm. color**
**Guy Nelli**
**Los Angeles, Calif.**

**"Trees That Grow in Brooklyn"**
**16mm. color**
**Leo J. Heffernan**
**New York City**

**"Design in White"**
**16mm. color**
**Joseph J. Harley**
**Summit, N. J.**

**"Repair of an Indirect Inguinal Hernia"**
**16mm. color**
**Dr. Vincent Vermooten**
**Dallas, Tex.**

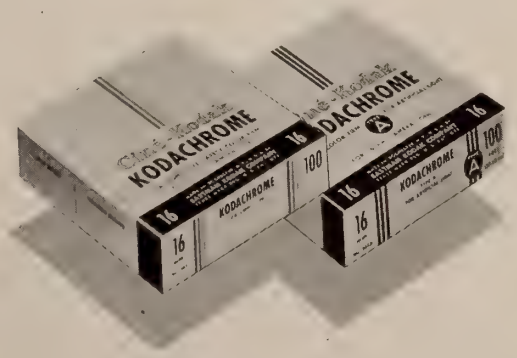
**"White Gables"**
**16mm. color**
**G. Brian McIntosh**
**Johannesburg, South Africa**

**"Inspiration"**
**16mm. black-and-white**
**Victor E. Pye**
**Victoria, Australia**

**"Safari"**
**16mm. color**
**Charles H. Benjamin**
**Brooklyn, N. Y.**

**"Sitting Right"**
**16mm. color**
**Grant, Flory and Williams**
**New York City**

*Congratulations All!*




IT is gratifying to learn that all of the many films listed on this page were made wholly, or in part, on Ciné-Kodak Film.

# ENOUGH IS TOO MUCH!

## Spare the shears and spoil the reel!

FREDERICK G. BEACH, FACL

EVERY motion picture is too long!

Yes, that reel of your vacation is too long, that theatrical film you saw last night is too long and the industrial film you are seeing today is too long. The cold bare truth is that none of us who makes movies uses the scissors severely enough.

In order of their wickedness, the sinners line up in descending potency. First, the industrial or sponsored film producer (more about the alibis later), second the amateur, third the so called "documentary" producer, fourth the teaching film maker and fifth the theatrical film maker. There the list stands, for better or worse, and it will be mightily challenged by the injured parties.

You are entitled to know just how these sinners were judged. First case: the industrial producer. His is a sad case too. He faces two problems. He must pay his overhead and must please his client. There have been instances where the producer has sold a lengthy film, in order to earn a bountiful living. Such action needs no further explanation.

To give the sinner his due, let it be said that, all too often, the sponsor dictates the length of the picture, because he knows absolutely nothing about the medium. He wants a film, and keeps on building up the story until he has said everything he wants to say. Then and only then will he stop.

The fact that his picture is too long to be effective, too long for the time usually allotted for showing commercial films, too long and too all encompassing for school use, may not have much bearing on the result. He feels that he is paying for the picture and wants to have full direction.

The wise producer will refuse to make a picture that will not be ideally suited to the sponsor's need. He may have to tell the sponsor what his needs are. If he does not attempt to do so, he is not earning his salt.

There are many potentially fine industrial films in use today which must be backed by expensive distribution plans, simply because they are too long and, therefore, not in popular demand. Today a good film will distribute itself.

A vast majority of sponsored films, designed to reach the general public and to serve schools, must be kept down to two reels or less. This means that they cannot run more than twenty four minutes of sound projection. Pictures longer than this will simply not find favor with luncheon clubs, schools, church groups and other general public showings. A well planned industrial movie running about twenty minutes, with a clean cut plan, is tremendously effective. All too many run for forty to sixty minutes and cover a variety of ideas without a clear cut message. Such films do little for any one but the producer, and in the long run they actually harm him.

The next sinner, and he is often a black one, is the amateur movie maker. He is admonished on every side by advice about keeping his material concise, but his shell is a hard one. One reason why he hates to discard footage is that he pays well for it, and there is no hope that he will be reimbursed for film which goes into the scrap basket. Another reason is that we hate to destroy our own handiwork. In professional production, the cameraman seldom has anything to say about editing. Consequently the editor wields his scissors with an impersonal and ruthless approach. We are loath to cut even one frame of that shot which we tramped miles to make, even though it bogs our film down very badly.

The amateur has no audience to please but himself and his family. Small opposition there! He thinks that he also tries to please his neighbor, but a good deal of boredom is suffered in the cause of being [Continued on page 34]

16mm. scenes by New York Central System, ACL

• Complete, but short, sequences of New York are the acceptable fare of *New York Calling*, produced and sponsored by New York Central System.

# THE CINE UNITIES

## Basic factors in movie planning

HAROLD E. B. SPEIGHT, ACL

WHAT holds together in a single picture the many separate shots which make it up?

It takes little experience, either in movie making or in watching superior screen results, to realize that a good picture differs from a poor one because the one has, while the other lacks, something essential.

What is this essential quality? When we want to say that a picture has been prepared we say that a *continuity* has been worked out. Is continuity the something that we know to be all important?

Perhaps continuity is not a good word for our purpose, for it suggests a sequence. The quality we are concerned with is one which gives distinction not simply to the sequence, but to the picture as a whole; not simply to the succession of shots, but to the special pattern which the shots are intended to reveal. In other words, the succession or series or sequence of shots is only the means used in cinema technique to achieve a certain end. The enjoyable experience of seeing a good movie is not found in merely watching interesting and artistic shots follow one another; it is found rather in the total effect of the series, in the emotion produced and remembered after the series or sequence has been completed.

Shall we say, then, that, while it is important to understand and observe certain principles conveyed by the word continuity, without which the observer watching the screened picture would soon feel lost, it is important also to strive for an effect which characterizes the picture as a whole? The conventional standards still commonly applied to stage drama suggest a name for this desirable effect or quality.

The dramatist is adjured to respect what are called the "unities"—the unities of time, place and action. It is *unity* that we often really mean when we refer to a good continuity.

But what sort of unity is desirable in a movie? Not the unity of time, nor that of place, obviously. On the contrary, a marked feature of a movie, as the pictures on the professional screen demonstrate, is the ability of the camera to present quick changes of time and place; it is just there that some of us find the advance of the screen over the stage.

Amateur movie makers who succeed in overcoming the temptation to create a stage play, or a staged reproduction of some everyday action, and then film it, discover that the art of the cinema has standards and principles of its own, not derived from the tradition of the stage. A good amateur movie of any kind must achieve a kind of unity appropriate to a movie and not strive for an ideal borrowed from another art.

There is no conventional way of formulating cinema standards; the art is too new. It is to be hoped that it will remain free and not take over from other arts any canons or rules which cramp originality. Yet it may be well to express, at least tentatively, some convictions as to the kind of unity appropriate in a movie of the kind an amateur is likely to make.

There is, first, the unity of *theme*, or we might say of significance. A movie should be about something or about some one. Agreed, you say? But this ideal is more easily professed than followed! Clearly, the person, thing or event around which [Continued on page 34]

16mm. scenes by John V. Hansen, FACL

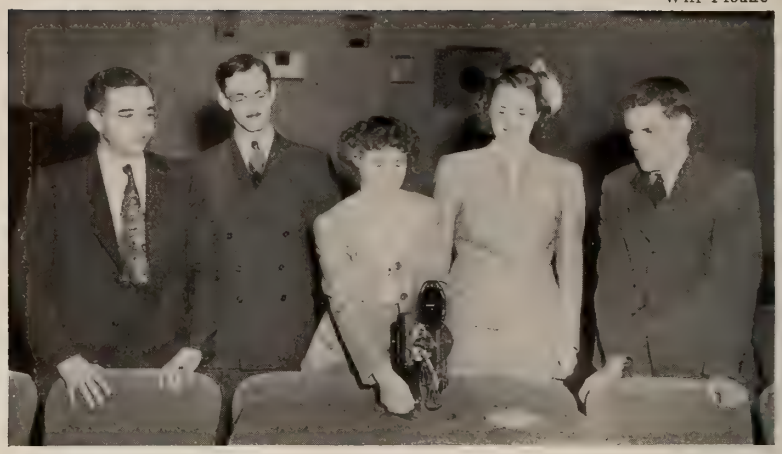
• **In this study by John V. Hansen, FACL, of Californian missions is found an example of the unities of theme, character and purpose which Dean Speight offers as esthetic canons to insure coherence and clarity in films.**

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

Will Plouffe



• The officers, for the new year, of the Berkshire Museum Amateur Movie Club, Pittsfield, Mass., who were elected at a recent meeting.

**Maxim winner at Hartford** In line with a ten year tradition, the first public screening of the year's Hiram Percy Maxim Memorial Award winning film was held early last month before members and guests of the Hartford (Conn.) Cinema Club, a group founded by Mr. Maxim in 1926 and of which Mrs. Percy Maxim Lee, FACL, donor of the Award, is a present member.

The featured picture, of course, was *Typical Times in the Tropics*, by Ralph E. Gray, FACL, of Mexico City. This, with Mr. Gray's 1938 Maxim Award for *Mexican Fiestas*, makes him the first double winner of personal filmdom's highest honor. In recognition of the occasion, Mr. Gray flew north especially for the Hartford screening, where, in the intermission ceremonies, he received directly from Mrs. Lee the engraved and silvered replica of the Maxim Memorial.

Other ten Best award winning films seen on this gala program were *Doghouse Blues*, by E. H. Sparks, ACL, of Bristol, Conn., and *Kaleidoscopio*, by Dr. Roberto Machado, of Havana, Cuba. William C. Goeben, ACL, president of the Hartford Cinema Club, presided at the gathering, with Edmund Zacher, ACL, behind the dual turntables. James W. Moore, ACL, represented the Amateur Cinema League and MOVIE MAKERS in brief discussions of the pictures screened.

**Contest in Manhattan** There were eleven entries in the recent general contest of the Metropolitan Motion Picture Club, ACL, of New York City, with first place and a cash award of seventy five dollars going to Frank E. Gunnell, FACL, for his new *Bryce Canyon Trails*. Other winners in order were Henry E. Hird, FACL, with *Motion*—to take the Mary Jessop Award—and Leo J. Heffernan, FACL, with *Trees That Grow in Brooklyn*. Joseph F. Hollywood, FACL, served as chairman of the contest committee and was assisted on the board of judges by John Hefele, ACL, George Mesaros, ACL, Sidney Moritz, ACL, Murray Tucker, J. Christian Vogel, ACL, and William H. Weed.

**Ninth for Peoria** Members and guests of the Peoria (Ill.) Cinema Club, gathered recently in the city's Y.W.C.A. for a dinner marking the beginning of the club's ninth year of activity. New officers were installed as follows: Carl S. Koch, president; William L. Lucas, vicepresident; Harold Benz, ACL, secretary; Dave Burns, treasurer. Serving with them on the board of directors are C. W. Gustafson, ACL, Earle Becker and Ralph Werner. Three place winning films in the club's Baumgardner Award contest—not identified in the Peoria news release—were screened at the meeting.

**Gold Cup in Australia** There were twelve contestants from three different Australian states in the recently judged Gold Cup Competition for 1946, conducted at Sydney, N.S.W., by the Australian Amateur Cine Society, ACL. Returned winner by a comfortable margin was Victor E. Pye, ACL, of Melbourne, for his 16mm. monochrome comedy, *Miss Understanding;* Mr. Pye is an active member of the Victorian Amateur Cine Society, ACL, as well as of AACS, and was recently given Honorable Mention among MOVIE MAKERS 1946 Ten Best for his earlier drama, *Inspiration*. Second and third place winners in the Gold Cup contest were L. D. Holmes, ACL, of Sydney, for *Scenes That Are Brightest*, and H. Solomon, of Brisbane, for *Shadow of Yesterday*.

Activities on the AACS production, *There Sat in a Window*, are moving along apace, with the appointment of the following production staff: W. J. Foster-Stubbs, producer; Miss Lynn Foster, director; John Couch, cameraman; Abe Berns, art director; Ron Ferris, sound director; Kenneth Saunders, scenarist.

• The camera attends a meeting of the executive board of the Minneapolis Cine Club, as its members do the business of the day.

**Hird at Passaic** It was annual Henry Hird night at a late meeting of the Passaic (N. J.) Cinema Club, ACL, held in the auditorium of the city's Y.M.C.A. On the program, Henry E. Hird, FACL, regarded as the club's top movie maker, presented his latest film, *Motion*, a 1946 Ten Best award winner, and followed this screening with a discussion of the time lapse and microcinematographic techniques displayed in it. A [Continued on page 37]

# SCORING ON THE SPOT

## Providing musical accompaniment for club projections

ARCHIBALD MacGREGOR, ACL

FUNDAMENTALLY, there is little difference in scoring one's own films or scoring the films of other movie makers for club meetings.

The same procedure is followed in both cases. However, from a practical standpoint, the time element is the important factor.

When you score for yourself, you can generally devote sufficient time to the process, to produce a gratifying result, but scoring for club showings must often be done hurriedly.

Club films to be scored usually fall into two classes; those that the program committee places in your hands days or weeks in advance of the meeting and those that make their appearance on the night of the meeting itself.

Very few films arrive with complete accompaniment. Some are partially scored, but most have no music whatever. Naturally, the treatment accorded to them is determined by the amount of scoring that has already been done.

If you have plenty of time, you can proceed along the lines suggested in my article, *Melodious Accompaniment*, in April, 1946, MOVIE MAKERS.

The film that challenges your capacity to make a suitable selection quickly and keeps you on your toes throughout, however, is the movie that is offered for showing at the club a few minutes before projection, without scoring of any kind. It may never result in a completely satisfying job, but it frequently does provide an exciting experience for the scorer and is always more pleasing to an audience than a film run in silence.

When confronted with a last minute situation like this, I try to find out the nature of the film, whether scenic, factual, comic or dramatic, and, given that slight piece of information, I can, in many cases, provide an acceptable score on the basis of experience. If I am given no information as to the film's basic mood, I follow a procedure that I have found to be quite effective.

I select a waltz with a strong beginning and put it on one turntable as a "feeler." I keep the second turntable free until a few scenes have run. By that time, I am usually able to make a quick appraisal, and I select the second record accordingly.

If the film is a travel or factual movie and runs at a fair rate of speed, I shall probably continue with waltzes. If the subject matter is light, but inclined to drag, I switch to a faster tempo, such as a polka. If the action is definitely on the heavy dramatic side, I continue with Brahms's *Tragic Overture* (Columbia Set XMX214) or a similar piece. In this manner, I go from the waltz "feeler" into whatever mood is indicated, and, if the film has a fair amount of unity of thought and action, I then continue in that mood.

To be prepared for films which I must score, sight unseen, I usually fill my case with what might be known as a musical first aid kit, containing the following: ten waltzes; six polkas; two marches; two Hawaiian numbers; one wedding march and one Happy Birthday recording, as well as a few bright, instrumental pieces and some recordings of a dramatic nature. I vary the selections under each heading, from meeting to meeting, so that they will not become too hackneyed and wear out their welcome.

If you derive pleasure from this business of scoring, and your club assigns you to this completely absorbing job, I offer you a few suggestions that I have found helpful, as I have prepared the scorings for our club, as well as for my friends and myself.

Aside from symphonies, I find single records a better investment than albums, although in albums you do have a selection of similar records by the same artist or group of artists. You will find, however, that, in the long run, at least half of the selections included in albums are not suitable for scoring films. Of course there are exceptions. For example, take the new Columbian album release, *Strauss Polkas*, M1049, recorded by the Boston "Pops" Orchestra. Here you will find six selections in fast polka tempo, very suitable (with two possible exceptions) for accompanying scenes of racing, water skiing or other action sequences. In fact, one of its records, *Fast Track*, has a trumpet call and a galloping tempo that make it ideal for horse racing scenes. [Continued on page 36]

© G. A. Douglas from Gendreau

• For the perfectionist, last minute scoring is a chore which can be done with the aid of a few simple rules, but never with complete satisfaction.

# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

**Culbertson** Recent converts to the use of dual turntables and old admirers of this form of providing sound accompaniment for silent films will be pleased to hear that the new Model A, Fidelitone Recording Dual Turntable is now ready for delivery.

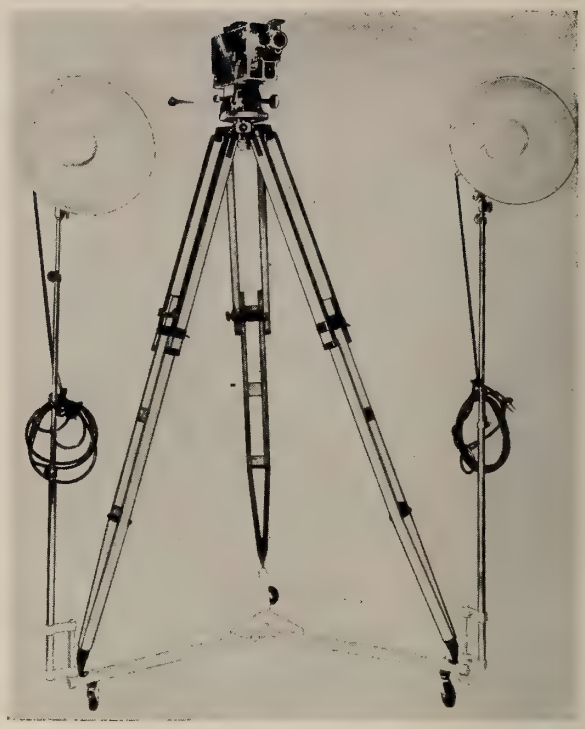
Produced by the George K. Culbertson Company, 5133 Juanita Avenue, Minneapolis 10, Minn., the Fidelitone features two 78 R.P.M. turntables, three featherweight pickups for ten and twelve inch records, a powerful six tube recording and reproducing amplifier and a convenient semi-directional microphone. A sapphire tipped, knee action Nylon needle embodied in a modern pickup design reduces both pickup "chatter" and record wear. Earphones are furnished, so that specific parts of sound recordings may be selected before they are played through the loud speaker. The complete outfit weighs only forty seven pounds.

At a later date, the Fidelitone Recorder, which plugs into the Model A Dual Turntable for cutting twelve inch discs, will be available.

**Ciné Pro** A compact, light, portable dolly for lights and camera tripods—the Ciné Pro Dolly—is being offered by the Ciné Pro Corporation, 36 West 25th Street, New York 10, N. Y. The dolly is adaptable to all types of movie cameras, still cameras and lighting equipment. Deep cups firmly hold any tripod, while the dolly folds easily with a few turns of a screw. The dolly's weight of less than three pounds is due to all aluminum construction.

**Bell & Howell** The Filmo Duo-Master Projector for two inch slides—a new projector in a lower price range than the Filmo Slide Master—has been released by the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill. It features an adjustable condenser lens system, greater protection for slides, 300 watt illumination and a color free heat filter. Lenses are interchangeable, and cool operation is assured by a triple walled lamp house and natural draft ventilation. Further information may be obtained from the company.

• The George K. Culbertson Company offers this light weight dual turntable for immediate delivery.



• This combination light and camera dolly is the latest contribution from the Cine Pro Corporation.

The Desert Book Company of Salt Lake City, Utah, is operating the first of what is to be a fleet of mobile service units, designed to provide complete maintenance and repair facilities for Bell & Howell sound and silent motion picture projectors. The truck is equipped with all necessary tools and replacement parts. In addition, there is plenty of space for display and sales operations, making the truck virtually a dealer on wheels.

**Eastman Kodak** For the convenience of the many users of Kodak film, the Eastman Kodak Company of Rochester, N. Y., has established a new processing laboratory in Flushing, N. Y. All types of Ciné-Kodak film, both 8mm. and 16mm., black and white and Kodachrome, may now be sent through your dealer, or direct, to the Eastman Kodak Company, Processing Laboratory, 133-35 Roosevelt Avenue, Flushing, N. Y.

Herman C. Sievers, vicechairman of the board of directors of the Eastman Kodak Company, has retired from active service. Mr. Sievers was with the Kodak organization for forty four years, starting as store manager and finally becoming vicechairman of the board in 1945.

I. L. Houley, meantime, has become assistant vicepresident of the company. He has been with Kodak since 1920 and was made assistant comptroller in 1933.

The board of directors have voted a wage dividend of approximately eight and a half million dollars for more than 47,000 Kodak employees in the Western Hemisphere. A dividend of $2.50 a share for the quarter was declared for common stock, while the usual $1.50 a share will be paid on preferred stock.

For chemical research during the past seven years, Dr. T. H. James, Kodak chemist, has been awarded the 1945 Henderson Award of the Royal Photographic Society of Great Britain. The award is presented annually "for the most useful discovery in or essay on [Continued on page 40]

## Twice winner of the Maxim Award

[Continued from page 15]

and difficulties, and I most assuredly would have done so, if the lure of the Hiram Percy Maxim Award and the possibility of winning it again were not before my eyes all the time. In the interim, I had had a siege of ten months and ten days in hospital. Without an incentive, it would have been all too easy to let nature take its course.

When I got on my feet again, if it wasn't one thing it was another. A 320 mile trip to film a fiesta that was touted as unique. It was; it didn't happen! Shortage of film made every inch count (though I must give credit to the local dealers for their fair apportioning of scarce footage) and there was no shooting of 100 feet of film in the hope of getting ten feet that would be good. A 1500 foot reel means quite a little work. Then there was the delay in getting processed film back; if you had made a mistake, there was little chance of going back to correct it, two months later when your film arrived. Living in a foreign country has its disadvantages, also.

However, all these annoyances fade into nothingness when your film is selected for the highest honor available to amateurs, the Hiram Percy Maxim Memorial Award, and when you are fortunate enough to win this honor for the second time. Then you make a firm resolve to let nothing deter you from bettering your work in the future.

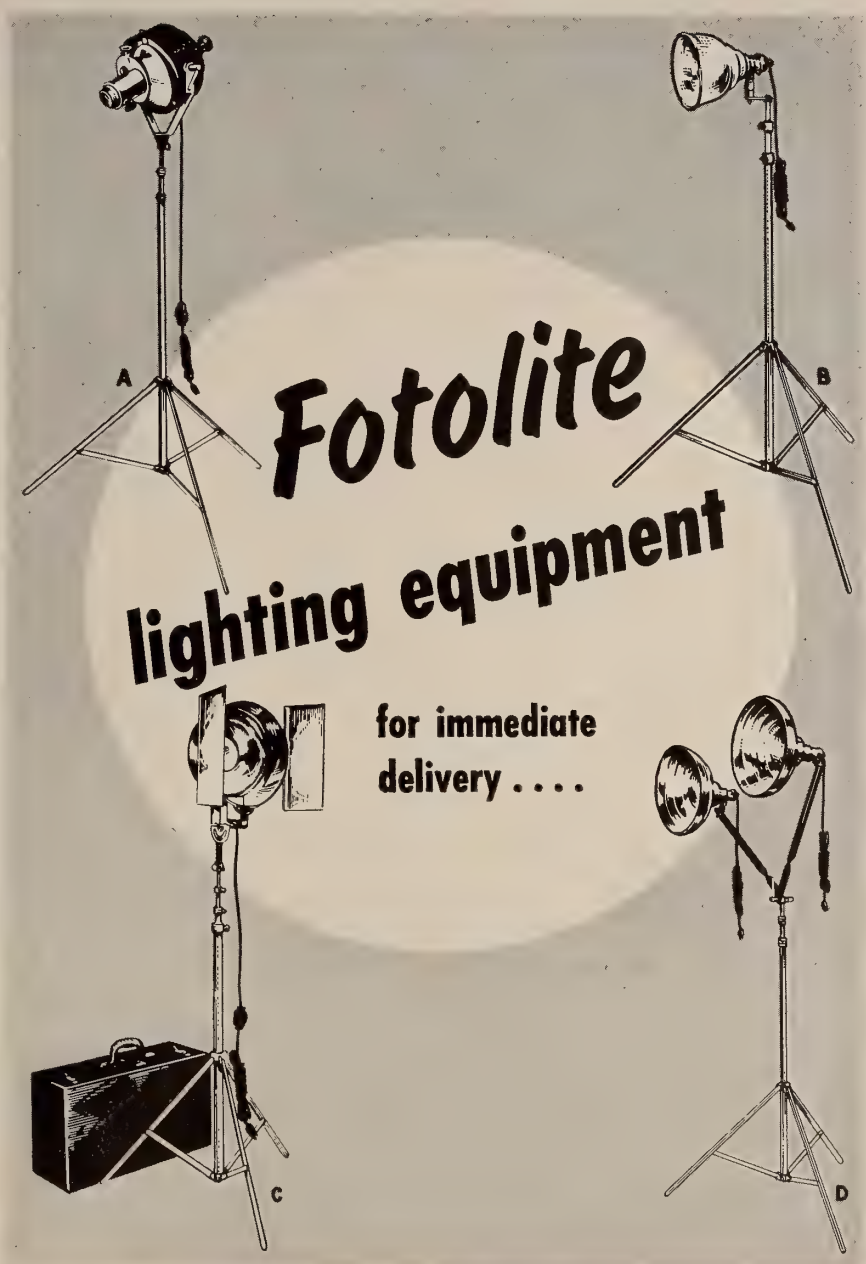
Today I am a very happy, and thankful, man, and I know that I have much for which to be grateful, not the least of which are the facts that an organization like the Amateur Cinema League exists, prepared to extend a helping hand to the beginner, and that the children of Hiram Percy Maxim, FACL, its Founder, have established an award that is coveted by every amateur and which sets a goal and an incentive so well worth striving to attain.

May this field of endeavor always remain open and unfettered for the individual who prefers to use film, instead of pen or typewriter, to express himself and to record his impressions.

## I resolve . . .

[Continued from page 16]

when I am out in the field, and, if no natural shelter is at hand, I shall plan to create it with my hat, or coat or newspaper. I recognize that even the slightest edge fog is unpleasant on the screen and that any marked amount must be an automatic reason for discarding this spoiled footage. Further, I agree that such blemishes have been caused in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Perfect for use with a No. 1 photoflood lamp for portrait work where high lighting is essential. Illustrated with three section stand.... **$6.44**

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Excellent for professional or amateur motion picture work. Accommodates a T1000, G1500, or No. 4 photoflood. Illustrated with four section stand, which will open to a height of nine feet..... **$19.13**
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Two aluminum reflectors, with three section stand. For No. 1 or No. 2 photofloods. Height of stand open 7 ft. Swing arms extended up 9 ft. Closed 3 ft..... **$11.69**

*Prices Subject To Change Without Notice*

Willoughbys

. . . THE Camera Store

110 West 32nd St., New York 1, N. Y.

the past by my own carelessness, not through the diabolic plotting of the processing laboratories to ruin my finest scenes.

I Resolve: to thread my camera as carefully on the umpteenth roll of film as I did on that first magic one so long ago. I plan especially to watch the size of my lower loop, since I realize that it is only this slack which protects each momentarily static frame, while the picture records upon it. I recognize now the faint upward blur of a "ghost" image, and I know that this irreparable accident is caused by too short a lower loop. I want it no more.

I Resolve: to plan each scene and sequence carefully before ever I shoot another foot of precious film. Whereever possible, I shall work out this plan on paper; when this method seems impractical, I still shall think before I shoot— and I shall think in terms of the moving, not the still, picture. For I have learned to my sorrow, that the "odd" shot remains just that—odd; and I admit, in the face of far too many rolls of random footage, that there is no magic formula at the editing desk which will make a silk purse from a sow's ear.

I Resolve: to keep forever in mind in my film planning the paramount importance of human interest. For I know now that, although a rose is pretty, a pretty girl is prettier; while I sense the beauty of an old tree against a winter sky, I believe that an old woman knitting before a winter's fire is still more beautiful—and infinitely more dramatic. I believe that people belong in places. Thus, the geysers of Yellowstone are of far greater interest if someone is looking at them in a close shot than they are in an empty long shot from which all humanity has been carefully emasculated. Too, I recognize that the element called human interest is to be found in subjects other than the human being. I find it appealingly in all animals, whether domestic or wild, and I find from experience that this appeal increases in an inverse ratio to the size of each creature. A chipmunk seems more attractive than a chimpanzee, a calf gets more "Ah's!" than a cow, while a litter of kittens can upstage their maternal consort with scandalous ease.

I Resolve: to edit both critically and carefully each roll of film that I shall shoot in the future. I plan that this process shall be a creative one, not just a routine elimination of fogged leader and laboratory perforations. I shall keep in mind the heightened effects of cross cutting, of action and reaction, and I shall respect that wit which has the soul of brevity. I agree to trim, or even to cut out, a scene—no matter how technically perfect—if its inclusion in my picture affects adversely its pace and dramatic tempo. Having made a given point of fact, of beauty or of drama, I pledge myself not to drown it in witless repetition.

I Resolve: to title, as well as edit, all my footage in the future. I foreswear the familiar alibis and warn you now that no film of mine will any longer be screened in public until so titled. I plan for lead and end titles on everything, and I look forward to subtitles with all footage that needs them. Further, I intend that my titling shall be as imaginative as the subject matter warrants, since I believe that the well phrased caption can contribute far more to its film than simply the cold and necessary facts.

I Resolve: finally, that having striven ardently to produce the best motion picture of which I am currently capable, I shall not then degrade it with careless and inadequate screenings. I shall make all my preparations in advance. My screen will be straight and my projector clean, in focus and accurately centered. When I am using music with my pictures, I shall respect its integrity both in my selections and in my handling of them on the turntables. I shall never forget that the final testing ground of all motion picture qualities is found in a film's effective presentation.

## Starring the camera

[Continued from page 17]

Very broad use is made of the device in the beginning of the picture, when Marlowe and (or) the camera is looking across a desk at the chic editor of a crime magazine; as a lush blonde receptionist enters, the camera tilts up for a better look and follows her clear across the room to the door, "panning" quickly back to its original position at a sharp reprimand from the lady editor.

Later in the picture, the usual Raymond Chandler fisticuffs are brought into play by crafty manipulation. When Marlowe calls at the home of a suspect, the camera "pans" to look at the mantel clock. As it stops on the clock, the mirror over the mantel reflects the crook's raised arm, preparing to strike. The camera swings quickly back just in time to catch a driving fist right into the lens. The screen blacks out, in short order, and fades in on a shot looking out through the bars of a jail cell.

One of the longest and most difficult scenes to film occurs when Marlowe walks into the same house, encounters a garrulous young woman, climbs the stairway, turns down the hall, enters the bedroom, to cull a few clues from the bureau, goes on to the bath, to look for further evidence, and finally finds it behind the glass door of the shower. This continuous scene shows off the subjective camera at its best, for the cumulative suspense of following the detective's unbroken path through the house to his quarry is breath taking.

In the course of this fascinating picture, the camera trades blows with a belligerent "cop," crashes behind the wheel of a sedan, when Marlowe is forced off the road, crawls across a bleary highway and into a telephone booth, closes its eyes, when kissed by sleek Audrey Totter, and does any number of things that its customarily restrained cousins have never tackled. Only in the few narrative interludes, or when Marlowe steps in front of a mirror, is his image visible on the screen; in order to keep the audience reminded of his presence during some of Miss Totter's longer speeches, a thin cloud of cigarette smoke drifts up before the lens. When the detective makes a telephone call, the mouthpiece is always visible in one corner of the frame.

The object lesson implicit for the amateur filmer is the effectiveness of this personalized handling. Reticence and "standoffishness" are common failings of the amateur cameraman. He seems to have a general reluctance to burrow right into the significant details that will tell his story and tighten his composition, either because of the inconvenience involved in moving lights or the minor difficulties of using a dolly. In *Lady in the Lake,* Metro-Goldwyn-Mayer technicians have, with their advanced equipment, gone about as far as they can go in maneuvering the subjective camera. But the fact remains that the basic principle is a simple one which can be employed to advantage in any amateur film.

The subjective camera is most effective in movement, while overlong shots from a single position are inclined to seem static and dull. The cinematographer for *Lady in the Lake* has actually walked his specially braced camera, to follow the course of Marlowe; but probably the closest approximation which the amateur should attempt is in filming this type of action from a tripod mounted on a small dolly. The moving camera can be used to great advantage where the element of surprise or suspense will give a scene that added "punch." It also tends to increase the length of a single scene and will eliminate a good deal of editing, provided your action has been well charted beforehand.

In a silent film, the producer cannot rely on the voice of the actor, to support the illusion that the camera is actually a character involved in the story; hence, moving camera shots are almost imperative, if the subjective technique is to be transposed successfully to the amateur field. The simplest situations can be made more forceful and dramatic by such moving camera shots. Suppose, for instance, that you want to convey the emotional lift of welcoming home a loved one. The ordinary filmer would, in all likelihood, set

up his camera on one side of the room and shoot a one position long shot of the wife. as she walks over to the doorway and embraces her husband. But let us consider the scene from the wife's point of view:

*Medium shot.* The wife is matter of factly arranging some blossoms on a living room console.

*Medium shot.* The front door opens slowly, and the husband steps into the room.

*Semi-closeup.* The wife turns abruptly toward the camera, and her first expression of surprise fades to wide eyed joy.

*Dolly shot. Now line up your camera on the husband, as he stands in the doorway, and truck slowly across the room from the wife's original position to a semi-closeup of the husband, standing with his arms outstretched to embrace her.*

*Closeup.* Cut to a "two shot" of the wife's smiling face, as her arms encircle her husband.

To be sure, this is an elementary use of the subjective camera; but even such a simple application makes for a more appealing film.

Imaginative filmers will undoubtedly see countless possibilities for "stunt" films, O. Henry "twists" and startling effects in this camera technique, but its primary value for the amateur will be to humanize his family records and photoplays. To see what a personable actor the camera can be, when given half a chance, we suggest that you visit your local theatre when *Lady in the Lake* is on view. Mr. Montgomery has carried off his "experiment perilous" with great ingenuity, and *Lady in the Lake* can be heartily recommended for its novelty and advanced cinematics.

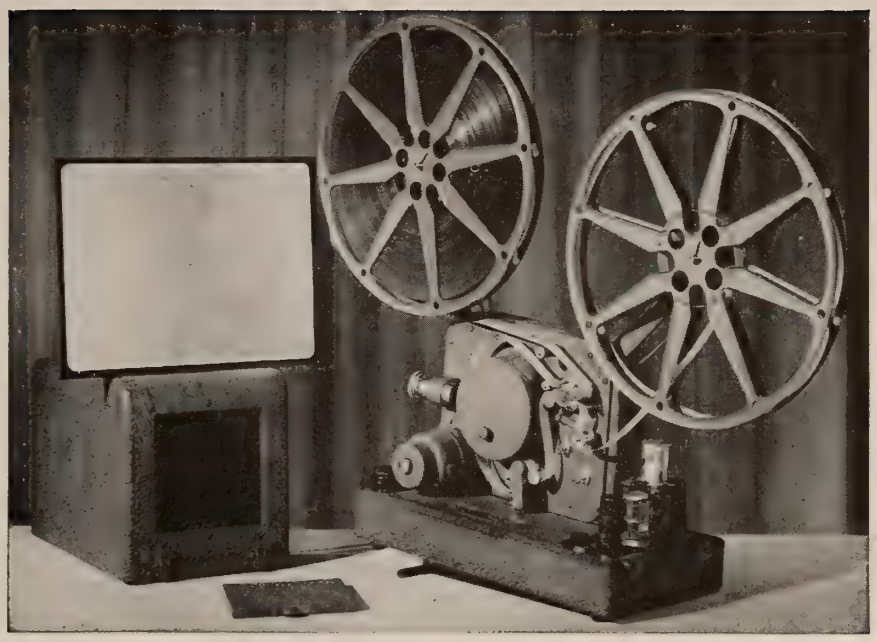
## Controlling color

[Continued from page 18]

will satisfactorily represent colored subjects as they appear to the eye, it is necessary to balance the relative color sensitivity of these films to conform to the color characteristics of the light that will illuminate the subject.

Color film manufacturers have selected the average, year round color temperature of Washington, D. C., noon sunlight as a basis of standard sunlight quality. Exterior type color film emulsions are usually balanced according to this standard of measurement. Without taking into consideration the effect of blue sky or ultraviolet content, the Washington mean noon time sunlight is rated at about 5400° K.

Normally, in shooting color outdoors, a certain amount of light falling on your subject is blue sky light, which raises the effective color temperature considerably. The mixture of direct sunlight and blue sky, which normally prevails during the greater part of sun-

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shiny days, has an average color temperature of approximately 6100° K. Taking into consideration this problem of normal sunshine mixed with blue skylight and ultraviolet, Eastman Kodak has balanced its exterior type Kodachrome (16mm.) to an approximate color balance of 6100° K.

Ansco exterior type color film has been subjectively balanced to a color response of approximately 5400° K (Washington mean noon sunlight). To compensate for excessive blue sky reflection and ultraviolet content, Ansco has supplied a series of three ultraviolet absorbing filters, to correct for varying degrees of such light. Recent tests indicate that a more satisfactory and truer color quality can be obtained if one of these filters is employed at all times when shooting exteriors with Ansco Color.

Early in the morning and late in the afternoon, the direct rays of sunlight are much redder than at high noon. It is, therefore, a good general rule to confine your shooting of exteriors to within two hours after sunrise and two hours before sundown.

The average light from an overcast sky will approximate 6500° K, while clear blue skylight alone will produce color temperatures ranging from 12.000° to 26.000° K. Thus, subjects illuminated principally by blue skylight will appear excessively blue. To balance for this condition, it is necessary to eliminate the blue excess by means of yellowish color compensating filters or ultraviolet absorbing filters.

For interior shooting with artificial light sources, Kodachrome Type A film has been balanced to match the color temperature produced by Photoflood or color projection (CP) lamps. Such illumination is rich in red orange radiations and deficient in blue violet radiations, as compared with sunlight. The film, therefore, is necessarily extremely sensitive to blue violet and has been balanced to a temperature of approximately 3400° K.

Ansco Tungsten type color film has been well balanced for use with Mazda type studio lights which have a lower color temperature than Photofloods or CP lamps. The color balance of Ansco is approximately 3200° K, 200° less than Kodachrome Type A. Remember that a variation in color temperature of only 100° K will register on color film.

The color temperature of incandescent light sources will change about 10° K for each change of one volt of current supplying that lamp. Therefore, it is important that the recommended voltage, usually 115 or 120 volts, be maintained at a constant level. Color temperatures of the lamps should either be checked regularly, by means of a rheostat voltmeter attached to the line supplying the lamp or by means of a color temperature meter.

The length of time that a lamp is used for color work also has a direct bearing on its color temperature. For this reason, if a Photoflood, CP or studio type lamp is used for more than one and a half hours of actual burning time, it should be carefully checked for any departure from its rated color temperature.

Exterior type color films are balanced for the high blue content of sunlight or daylight, and the interior type films for the abundance of red in artificial light sources. It is, therefore, unwise to combine these two sources of illumination in shooting either with interior or exterior type films. Daylight blue Photofloods are not an exact substitute for daylight, because of their lower Kelvin rating (4800°) which will render an overall reddish result. Their use as a main source of illumination with daylight Kodachrome is, therefore, not recommended.

The fact, however, that either of these emulsions, when exposed through the proper filter, may be used successfully under its opposing light source is well known; and it will be discussed in a later part of this series.

*(Part 2 of* Controlling Color *will follow in an early number of* MOVIE MAKERS.)

## Fun in birthday films

[Continued from page 19]

and then the lighted cake, followed by more closeups of the youngsters, and finally the opening of the gifts, with the final shot of Billy and his new found love, a toy tractor.

The title—*That evening*—introduces the family relaxing in the living room after the full events of the day. Mother is sewing, Daddy is reclining on the davenport reading, while the boys are before the fireplace playing with their blocks. Mother is reminiscing, as she looks down at Billy. She looks across toward Dad and says, *"It seems only yesterday that he was the new arrival."* A closeup of Mother, looking off daydreaming, fades into a shot of Billy, just a few weeks old, having his bath, followed by a succession of baby shots taken when he was one and three months old. Then there is a straight cut to a title . . . *"and before we knew it he was . . ."*—shots of Billy crawling, eating and walking lead to another title, *"Then he had his first . . ."* followed by haircut closeup in a barber shop.

Next appears the title, *Time really flies!*, and Bill comes tearing down the driveway on his tricycle. The scene fades into one of Mother, a continuation of the preceding closeup. Dad looks up from his reading and says, *"Yes, and before he knows it, he will be . . ."* Then we see a closeup of Billy wearing

large horn rimmed glasses as he looks intently into a book, which rises into the scene showing it to be *How To Figure Your Income Tax.* The book recedes and Billy looks straight into the camera, shaking his head in bewilderment. The picture closes with *The End* arched over the kitten's tail which draws itself through a hole. The title fades out. While this description has not been put into script style, a few of the necessary fades were mentioned.

The opening prolog of titles was in large type, to imitate the theatre trailer style.

The "take off" on M.G.M.'s famous trademark was made with a tigerish looking kitten of medium gray color. A cardboard, nine by twelve inches, with a hole cut out for the kitten's head, was covered with black velvet. The title letters were mounted on the velvet with rubber cement.

The kitten thought that the hole was a miniature guillotine and objected at first, but soon we could hold her head through the hole with no trouble and she meowed with genuine gusto. By the way, we shot *The End* title first, because a smaller hole was needed to accommodate her tail. After shooting the closing scene, we enlarged the hole and changed the letters for the opening title sequence.

Casting the letter carrier's part was easy, as we knew one who was an amateur movie maker himself.

Of course, the barrel "gag" was made by stopping the camera, just after a youngster had been lifted out of the barrel and moved out of the scene. While the removed children were getting out of the way, I put my hands on the edge of the barrel in preparation for receiving another "surprise." When the camera stopped, I held still, while another child was put into the barrel. At the word "Go," up came the youngster. It was very important that the barrel be rigidly anchored.

The baby scenes used in my wife's reminiscing sequence were taken from earlier record footage.

The final closeup of Billy nearly stumped us. Being strictly a "gag" shot, we wanted him to wear large shell rimmed glasses (dime store specials with the lenses removed). At first he would pull them right off, and it was some time before we could put them on with any assurance that the glasses would stay put for the filming.

We lined up for the shot, but could not keep Bill's attention on the book. This was finally accomplished by pasting in several pictures of "bye-byes" (cars to you). Mrs. Evans was holding the book with her hands just out of the camera range; after a few seconds, she tilted it up to let us see the book's title. When she tilted it back again, we wanted Bill to look into the camera with some kind of bewildered or stupe-


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fied expression on his countenance.

Did you ever try to get a two year old to act? We tried everything—I even put on a false mask and, on a cue, popped up from behind the camera and Bill just laughed! In desperation, I had one more idea. At the right moment, I said in a strong and severe tone, "Billy, do you want to go to bed?" He looked up with a changed expression and just shook his head. It was perfect, and we howled with glee.

After all, what greater thrill is there to this grand hobby of ours than to tackle a tough scene and to make a success of it?

## Enough is too much!

[Continued from page 24]

neighborly. In short, his bread and butter are not affected by the length of his movies.

The third poor sinner is not one that we need worry too much about. The "documentary" producer is usually a holy crusader. He must always right a great social or political injustice. While his axe is being ground, he always has a small but dramatically sympathetic audience. They suffer with each frame and the tears are *so* sweet.

The teaching film maker is not without sin. He often puts more in his movie than the educator who uses it likes to see. The content of the film may be meticulously approved by eminent teachers; but, alas, oftentimes those very authorities have not been approved by the majority of their fellow pedagogues. Unless a school film maker gives the teachers what they want, his shelves will be full of unsold subjects. A word with audio visual aid experts will soon convince you that many so called educational films are weakened by too much subject matter. Until the supply has more nearly caught up with the demand, poor teaching films will continue to find an undeserved sale.

This magazine does not attempt to concern itself to much extent with theatrical films. However, it is well to point out that, since such films are made to sell, they do conform more nearly to what the ultimate consumer wants. Nevertheless, can you think of any such films that were too short?

## The cine unities

[Continued from page 25]

the picture is built need not be in central focus all the time; other interests should appear, partly to give what we may call background, partly to explain the central person, object or event, and partly to provide a motive for action and development. But just there is the problem! How many other persons or things, how many conditions surrounding the main event, should appear?

To the movie maker who plans the picture the answer may not be the one that would satisfy a guest seeing the finished picture. The author may introduce too few supplementary or explanatory features for the reason that he has been so close to the main object that he forgets how much background, explanation or motivation others familiar with it will need to have made clear to them. Or, on the contrary, he may overestimate the need for secondary features and introduce what to other people will seem to be irrelevancies dragged in to pad the picture. In short, the different answers that movie makers give to the question of how much or how little supplementary material should be used determine whether they are good, bad or indifferent movie makers!

The questions to ask before, during and after both the planning of shots and the editing process are these. How shall I make clear what this picture is about? How shall I make sure that every one who sees it will recognize that I have something to say and can say it? How shall I insure that the main theme is prominent enough? How shall I avoid putting my theme forward so starkly that it will not have any meaning at all, or so mixed up with other matters that it may be missed altogether? Unity of theme, selection of a definite, recognizable topic, is one important characteristic of a good movie.

Probably no two experienced amateur movie makers would answer these questions in the same way. After all, any specific answer which might apply in one case might well be obviously inapplicable in another. But perhaps the following simple formula, general enough to apply to a variety of situations, is worth using as a criterion.

*A single major theme should determine the planning, preparation, shooting and editing of a movie. This theme should not be lost to sight at any time, but it should be supported and reinforced by material and interest which provide for it a suitable and artistically satisfying setting.*

Let us apply this to a hypothetical case. "Courage" is a noble theme. A well conceived movie emphasizing its value can be expected to hold attention, since our own courage is bolstered if we see examples of courage in others. But no one is courageous in a moral vacuum. Courage is not an abstraction; it is a quality of human attitude and behavior, appropriate in certain times and places and under certain conditions. (Caution may under other conditions properly restrain the impulses of courage.) The act of courage which is portrayed, therefore, does not stand by itself, unexplained and unrelated to circumstances. There is a situation which calls for courage. The major theme, courage, requires adequate representation of the conditions or circum-

stances which create that situation.

Another unity to aim at is that of *character*. What happens, as the picture progresses, to the person or object or event which has been selected as the main theme? Is the development consistent? Is it "in character?" Is it credible? Are the bounds of possibility respected?

An effort to introduce striking contrasts and dramatic surprises (excusable if the picture is so poor that the audience must be stabbed awake from time to time!) may ruin the picture by violating the unity of character. It is human to be interested in situations as they develop, so long as the development is credible. The story as told in the picture must start from what really exists and must not lead the audience out of the real world of probability.

Does this sound like a commendation of the movie that presents from moment to moment only what we felt sure would happen once we saw the beginning? That is not what we mean. The point simply is that surprises which appear from around the corner, unpredictable developments, growth, changes of purpose in the characters, should not be portrayed in a way which suggests that we have been watching an alchemist or a miracle worker. (Mystification of the audience would be appropriate in a specialized mystery thriller, but even there the solution of the mystery, when it appears, must not seem far fetched or wholly out of character.)

We have so far imagined ourselves asking what we want to say. and whether the way we propose to say it would make it valid or credible. We must also ask ourselves why we want to say it at all! There is a third unity we must respect, the unity of *purpose*.

Is our purpose to entertain? Then selection of scenes, control of details and creation of atmosphere must contribute to the entertainment value of the completed picture. Or is it our purpose to inform and instruct? Then some definite standards are applicable which it would be unsuitable to impose on a picture meant to amuse. (Exactness and truth of statement. for instance.)

Or is our intention to express, as appropriately as the medium of film art permits, a personal reaction to and appreciation of some experience of beauty? Then the picture is essentially a work of art, and various considerations enter in which we should have to exclude if we were content to give momentary pleasure or were anxious only to convey exact knowledge.

What we ask of a good movie, in this connection, is that between its beginning and its end there be a unity of purpose. The product must not seem to us like a series of things said by a series of people. A characteristic accent should be noticeable throughout. The picture will


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give us the feeling, without much being said about it, that one person made it all; or, if several collaborated to make it, that they agreed first upon a single intention to which they would all subordinate their work.

The suggestion of this discussion, that the cinema art has its unities, is not intended to force on the movie maker any cramping conventions of style. It is intended rather to bring out the value to him of an effort to analyze that quality which impresses him whenever he makes a satisfying picture or sees one that some one else has made, whether it be a record of travel, or a representation of a natural process, or a description of animal or human behavior, or a drama in which personalities play upon one another.

It is suggested that in part, at least, the superiority which distinguishes one movie from others is due to unity of theme, unity of character and unity of purpose.

## Scoring on the spot

[Continued from page 27]

An album of wedding music is almost a necessity. There are several available. Each set covers the traditional music for such an occasion, and parts of the several records will be found invaluable for film accompaniment.

I am sparing in the use of sound effects. Properly used, they will accent either a dramatic effect or a comedy "gag," but, like seasoning in food, too much will spoil the dish. Descriptive music will generally serve your purpose better.

For instance, if you happen to be accompanying a film with polka music and would like to have a sound effect of a train for a railroad sequence, try *Pony Express*, V201, Victor International Series, recorded by the Glahé Musette Orchestra. This disc suggests the sounds of a train and, at the same time, carries on your musical score unbroken. Also, the reverse side, *Puppet's Birthday*, is a good, lively polka for general use.

For circuses, fairs, boardwalk crowds, amusement parks, in fact, any gathering in gay and festive spirit, you will not go wrong with polkas. Two lively numbers are *Hot Pretzels* and the well known *Beer Barrel Polka*, to be found on the same record, V710, Victor International Series, also recorded by the Glahé Musette Orchestra.

A good waltz record in the same musette style is *Tatiana*, V131, Victor International Series, recorded by Ostman-Stein Orchestra, which on the reverse side has *O Mari—O Mari* by the Colonial Orchestra.

Some of the recordings by the Barabas de Geczy Orchestra, to be found in the Victor International Series, are excellent for accompaniment, particularly *Windy City—Polka*, X761.

There are also a number of recordings by the Three Suns (Majestic Records), which are very good for many home comedies. Use the strictly instrumental ones (no vocal recordings), such as *Busy Holiday* and *Flower Dance*, No. 7142. Also try some of the Milt Herth Trio recordings for Decca, which fall in the same category.

Unfamiliar selections are far better than those too frequently in the public ear. Seeking out new and unfamiliar recordings for accompaniment is one of the joys of scoring. At the present time, a great number of new records and albums are being released each month. It is rather difficult to make your selection from printed lists issued by manufacturers and it is far better to spend the necessary time in listening to a great many discs, in order to select from them the few that fulfill the peculiar requirements of cinematic accompaniment. You may find it advisable to spend a few hours each week listening to new recordings.

Any records, which seem to have possibilities but which you do not wish to purchase at once, may be listed for future reference in a "Mood Book," a notebook in which listings are classified as to mood and musical characteristics, together with serial number, manufacturer's name, price and other pertinent information.

Many radio programs feature recordings, and some stations publish a weekly or monthly program for subscribers. This type of broadcast is a fertile source of material for your mood book. Whenever you or your fellow club members hear a record which appears to be suitable, list it in your mood book with any additional remarks that may help you later, when you are choosing additions to your club or personal scoring library.

You may never produce the completely satisfactory accompaniment in scoring club films, especially those that are given you unscored on the meeting night, but, as your experience grows, you will find your knowledge of suitable music growing too, which will be a compensation in itself.

Scoring is a challenge. It's fun. It contributes to the pleasure of your fellow club members and is a fine trimming which adds entertainment value to your own and other movie makers' films.

## The clinic

[Continued from page 20]

the objectives spotless and checking them before each use of the projector. "Whiskers" at the picture's edges may come from unclean projector gates. These apertures should be freed from dust as often as possible.

## Amateur clubs

[Continued from page 26]

later meeting of the Passaic unit featured a program given by members of the neighboring Maplewood Amateur Movie Club, ACL.

**Large hall—small club** Members of the Chicago Cinematographers, billed as an organization of advanced amateurs, resumed their regular first Tuesday of the month dinner meetings recently in, of all places, the Chicago Union Station. New officers for the current club season were installed as follows: A. F. Rus, president; Arthur Josephson, vice-president; E. M. Lundgren, secretary treasurer; Robert Pennypacker, Jerome S. Franks, John Pohl and S. R. Lyter, directors. *West On Thirty*, a 16mm. Ansco Color travelog by R. C. Snyder, and *Just Browsing Around*, an 8mm. Kodachrome travel study by Arthur Silha. were the screen fare.

**Color in Brooklyn** In a program devised with nice impartiality, members of the Brooklyn Amateur Cine Club, ACL, witnessed recently a film and slide demonstration of Ansco Color and a screening of *Ten Thousand Miles*, a Kodachrome travel subject distributed by the Eastman Kodak Company. At earlier Brooklyn gatherings the screen fare included *Flowers, Life of the Chinese Walking Fish* and *Fabulous Fortune*, by Jay T. Fox; *Outpost of the West*, by Charles H. Coles, and *Land Snakes Alive!* and *Trees That Grow in Brooklyn*, by Leo J. Heffernan, FACL.

**L. A. Eights elect** New officers for 1947 were elected and announced by members of the Los Angeles 8mm. Club, gathered recently in the local Bell & Howell auditorium, as follows: J. R. Hornaday, president; Bion B. Vogel, vicepresident; Harold E. McEvers, secretary; Robert C. Beazell, treasurer. Films seen at the election meeting include *Christmas at Home*, by Merle and Leslie Williams, and *America, The Beautiful*, produced by Warner Brothers for the United States Treasury.

**Wild life in Chicago** Members of the Chicago Cinema Club have been roughing it by proxy at recent meetings in the comfortable confines of the city's Lyon and Healy concert hall, with the screening of the following films: *Hunter's Paradise*, by Carl C. Kienzle; *Roughing It*, by Ernest and Dorothy Conrad; *Away to the Canadian Rockies*, by Averill and William Ludtke; *Our Mountain, or All About Rainier*, by Florence S. Winship. New officers for


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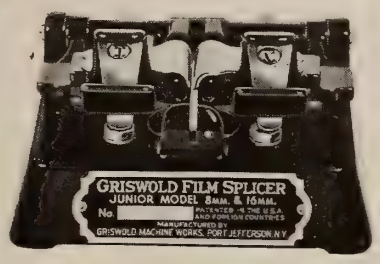


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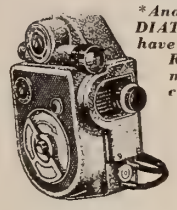

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this veteran unit were installed at the club's annual dinner, held in the Illinois Athletic Club, with the following slate: Arthur C. Kadow, president; Leon F. Urbain, vicepresident; Lydia O'Connor, secretary; Sherman Arpp, treasurer. Serving with them on the board of directors are Norman Hallock, Arthur Josephson, Mrs. Rae Osgood, Mrs. George L. Kirk and Mr. Ludtke.

**Seen in Milwaukee** *Beautiful Colorado*, running 400 feet of 8mm. Kodachrome and produced by Fred W. Kennert, was featured at a late meeting of the Amateur Movie Society of Milwaukee, ACL. Mr. Kennert also screened some experimental 8mm. Ansco Color footage, reperforated from 16mm. stock and home processed in his own darkroom. Seen at an earlier gathering were *Moon Over Sun Valley* and *Nature's Art Gallery*, filmed by Vincent Hunter, ACL, for the Union Pacific Railroad Company, and *Cruise on Lake Michigan*, picturing a trip on the Milwaukee Clipper Ship.

**Sound for South Side** A discussion and demonstration of sound accompaniment with the double turntable was presented by Stanley Sims as the highlight of a late fall meeting of the South Side Cinema Club, in Chicago. Members' films seen at the same time included submissions by Carl Nelson, Oscar Bergman, Fred Kessler, Bernard Seaman, Edmund Turner and Dr. R. E. Gerstenkorn. South Side's annual contest will conclude on March 1.

**Winner at St. Louis** A screening of *While The Earth Remaineth*, 1945 Maxim Award winner by Frank E. Gunnell, FACL, distributed from the Amateur Cinema League's Club Film Library, marked a recent meeting of the Amateur Motion Picture Club of St. Louis, ACL. The clinical section of the programs presented Werner Henze, ACL, and Curtis E. Talbot in a discussion and demonstration of interior lighting, illustrated by their own film, *Light and Shadows. Hawaii*, by Ira Hicks, rounded out the screen fare.

**Council in Michigan** The fall meeting of the Michigan Council of Amateur Movie Clubs was held late last year, beginning with an outing at Yankee Springs State Park, near Wayland, and ending with dinner and a business meeting in that community's American Legion hall. The clubs present were the Grand Rapids Movie Club, the Kalamazoo Movie Club, ACL, and the Muskegon Movie Club, with Kalamazoo taking first award in inter-club competition for its production, *Bootlegger's Luck*.

**Oklahoma active** The Movie Makers Club of Oklahoma City, which closed for the duration of the war, has recently been reactivated and is now meeting regularly on third Fridays in the city's Chamber of Commerce quarters. Interested amateurs in the community are invited to visit at a meeting or to get in touch with the club's secretary, Mary Francis, at 312 Fidelity Building. F. L. Glasgow, president, and F. P. Kaspar, vicepresident, comprise the other newly elected officers. Seen on the club's screen at a late November meeting were *Midsummer Dream*, by Virginia Adams; *Vacation*, by Marion Record, and *The Specialist*, by Mr. Glasgow.

**Guests at Albany** Members of the Amateur Motion Picture Society of Albany, ACL, were hosts to a delegation from the Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass., at a recent gathering in New York's capital. The guest program included *Blessed Event*, by Fred Bufe, ACL; *Berkshire Skaters*, by Mabel Bradway, ACL; *New York to Paris in Twelve Minutes*, by Max Sauter, ACL; *Poestenkill Falls*, by Bartlett Hendricks, and *Charming Lenox in the Berkshires*, by Benjamin M. Walker, ACL.

**Wired for sound** A demonstration of the Pierce magnetized wire recorder by Eugene P. Stephens, of the Bell & Howell Company, was the highlight of a recent meeting of the Washington (D.C.) Society of Amateur Cinematographers. Also presented by Mr. Stephens were *Secrets of Superiority*, *How Movies Move and Talk* and *Golden Mountains*, from the Filmosound Library.

**La Casa rolls onward** The apparently inexhaustible supply of films produced by members of La Casa Movie Club, ACL, rolls onward across the club's screen, at third Monday gatherings in the Alhambra (Calif.) Y.M.C.A. Presented at late fall screenings have been *Maytime in the Sierra*, by R. Kielsmeier; *Sail Mobiling* by Ralph C. Willhoff; *Desert Wildflowers*, by George H. Kohler; *When Jimmie Comes Marching Home*, by John Cook; *A Little Desert, a Little Nebraska*, by Dr. D. G. Baird; *The Sierra*, by F. A. Carnahan, ACL; *Mexico*, and *Apple Blossom Time*, by R. A. Battles; *Summer Wanderings*, by Charles Manahan; *Grand Tetons and Yellowstone*, by John H. Clay; *San Diego Zoo*, by Irwin K. Kendall and *Central and South America*, by C. K. LeFiell.

## Practical films

[Continued from page 21]

of using a metal as light as magnesium, benefits shared by consumer and industry alike. The animation is not only graphically effective, but it provides the humor and audience appeal lacking in so many routine industrial films; it is at its best in the sequence demonstrating the comparative speeds of a hypothetical magnesium train, as opposed to the heavy cast iron locomotive.

The respective weights and ease of handling household tools made of magnesium are shown with the familiar Disney whimsey, so that the film never lapses into a statistical coma of facts and figures. It is acceptable entertainment, as well as a polished presentation of the assets of magnesium.

The film may be obtained in 16mm. Kodachrome, through the Princeton Film Center, Princeton, N. J. For groups who want to round out a half hour program, a twenty minute film on the extraction and processing of magnesium is offered with the Disney "short."

### BOOK LEARNING

The American Library Association and Warner Brothers have combined forces, to publish a comprehensive list of books for people whose interest in motion pictures goes beyond a vicarious romance at the neighborhood theatre every Saturday night. Iris Barry, curator of the film library at New York City's Museum of Modern Art, Helen F. Conover, of the Library of Congress, and Helen Fitz-Richard, of the Art and Music Division of the Los Angeles Public Library, have made the selections and annotated them with shrewd and straightforward appraisals.

Any one planning to supplement his camera work with intelligent reading will find this booklet a useful guide, for it includes material written from both the creative and critical points of view. The bibliography may be had free by writing to Warner Brothers Pictures, Inc., 321 West 44th Street, New York City.

### ROUTINE

**Experienced filmers generally have worked out a regular series of actions in exposing for any scene. The order of the series is relatively unimportant, but the invariability of that order is a definite protection. If you compose, arrange lighting, estimate exposure, set the diaphragm, set the focus, rehearse the action once or twice, check the settings and then shoot, you will have a logical order. If you want to vary it, to suit your own desires, you can do so safely. But, if you work out a fixed series and stick to it, you will have fewer spoiled shots.**

## Union Pacific contest winners

STANLEY MIDGLEY, of La Canada, Calif., has been announced as the first place winner in the motion picture section of the first annual amateur photographic contest sponsored by the Union Pacific Railroad during the summer of 1946. Mr. Midgley will receive a $1000.00 cash award and an engraved silver trophy for his 1600 foot 16mm. Kodachrome record, *Free Wheeling in the Utah Parks.*

Other prize winners, in order, are Frank E. Gunnell, FACL, of Staten Island, N. Y., who takes a $500.00 cash award and trophy for his 1000 foot 16mm. Kodachrome, *Bryce Canyon Trails*, and Al Morton, FACL, of Salt Lake City, winning $200.00 and trophy for his 1500 foot 16mm. Kodachrome, *Call of the Canyons.*

Ten Distinguished Film Awards, carrying with them specially inscribed medallions, were made to the following producers, listed alphabetically: Elliott M. Barnard, ACL, of Kansas City, Mo., for *For Two Hundred Million Years;* Richard H. Graham, of Beverly Hills, Calif., for *Utah, The Rainbow Land;* Walter J. Herz, ACL., of Reno, for *The Southwest—Land of Scenic Surprises;* W. T. MacDonald, of La Jolla, Calif., for *Southern Utah-Arizona National Parks;* J. B. Manahan, of Los Angeles, for *Bryce, Zion and Grand Canyon National Parks;* Dr. Blake D. Prescott, of Wethersfield, Conn., for *Gems of the Desert;* Theodore D. Shaw, of Chicago, for *Nature in a Lavish Mood;* Eric Unmack, ACL, of San Francisco, for *Bryce, Zion and Grand Canyon National Parks;* W. J. Veale and D. A. Greatrake, of Pasadena, Calif., for *Zion National Park—The Opalescent Valley;* Roy A. Whipple, ACL, of Chicago, for *Scenic Vacation Playgrounds of Utah and Arizona.* Two of these ten films were on 8mm. stock, eight were on 16mm. and all were in Kodachrome. There was a total of forty three entries in the motion picture section of this Union Pacific contest.

Mr. Midgley's production is a gay and picaresque saga of a 350 mile jaunt by bicycle along the highways of Bryce and Zion National Parks and Cedar Breaks National Monument. Distinguished camera work, pleasing compositions and imaginative treatment contribute to the film's success. Outstanding in the picture, however, are its crisp pace and lighthearted laughter at the cyclist's own wry adventures. Brightly executed titles and a restrained use of a fine "running gag" round out this altogether engaging travel study.

The judges of the motion picture entries were Vincent H. Hunter, ACL,


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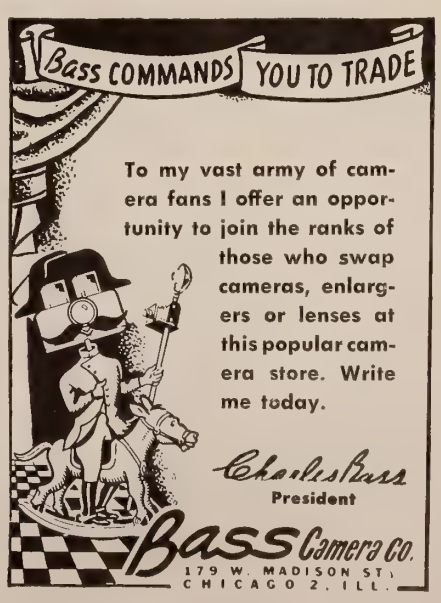

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manager of the photographic department, Union Pacific Railroad; Frederick G. Beach, FACL, supervisor of the motion picture bureau, New York Central System, and James W. Moore, ACL, general consultant of the Amateur Cinema League. The final contest screenings were held in the League's projection room, in New York City, over a two day period.—*J.W.M.*

## News of the industry

[Continued from page 28]

photographic chemistry."

Extending the advantages of "Lumenizing" still further in the Ciné-Kodak and Kodascope lines, Kodak announces that the Ciné-Kodak Eight, Model 25, will now be equipped with a Lumenized lens system.

The Ciné-Kodak Editing Kit for 8mm. work is once again available in limited quantities. The kit consists of rewind, splicer. 8mm. viewer and space for cans and reels as large as the 400 foot size.

**Castle** A second, revised edition of the Castle Films catalog will be ready for distribution this month. Eighteen new films to be released during 1947 will be included in the new book, which may be had from your dealer.

**General Electric** The new hood with A.S.A. exposure index numbers for all type DW-48 or DW-58 exposure meters, previously mentioned in December MOVIE MAKERS in *Exposure Index Numbers,* has now been released by the General Electric Company, Schenectady 5, N. Y. The new hood brings up to date all G. E. exposure meters manufactured since 1940. The latest model G. E. exposure meter DW-58 Type A.S.A., comes equipped with the hood, and old models need not be altered for its use.

Containing the cream of technical data concerning lamps and their use, a new seventy six page publication, *G-E Bulletin LD-1,* has been prepared by C. E. Weitz of the General Electric Lamp Department. The bulletin is a condensed text on the design and operation of incandescent, mercury and fluorescent light sources. It is illustrated with photographs, diagrams and charts. For forty cents, it may be had from the General Electric Lamp Department, Nela Park, Cleveland, Ohio.

**Pictorial** George J. Bonwick was recently elected vicepresident and general manager of Pictorial Films, Inc., RKO Building, New York City, a subsidiary of Pathé Industries Inc. Mr. Bonwick has previously held positions as vicepresident, treasurer and director of Pathé Laboratories Inc., and as vicepresident and director of PRC. He succeeds Milton J. Salzburg and Harold Baumstone at Pictorial.

**Wollensak** Despite the fact that photographic equipment has now been removed from price controls for some time, the Wollensak Optical Company, Rochester, N. Y., remains firm in its determination to keep its prices at the "pre-decontrol" level. The major part of Wollensak's current lens and shutter production is going to manufacturers of cameras, enlargers and projectors.

**Ampro** As good will ambassador from Europa Films of Stockholm, which exclusively distributes Ampro 8mm. and 16mm. equipment in Sweden, Edward Persson recently visited the Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill. Mr. Persson is widely known on the continent as an outstanding comedian.

**Griswold** Faster production because of modernization and expansion is the keynote of the news from Griswold Machine Works, Port Jefferson, Long Island, manufacturers of film splicers. New equipment, special machines and a new, "straight line" production setup have helped to meet the company's increased demand. Griswold also announces that new products will be available in the near future.

**Penn Exchange** Publication of its 1946-7 mail order catalog has been announced by Penn Camera Exchange, Inc., 126 West 32nd Street, New York, N. Y. The catalog runs at present to seventy two pages in length; but it has been bound in loose leaf form, making possible the future addition of new pages as more items of equipment become available. Movie makers who receive the catalog will also receive the inserts as they appear. The catalog may be had free upon written request.

**Radiant** A new folder, describing all Radiant projection screens, has just been published by the Radiant Manufacturing Corporation. A "screen selector," so designed as to provide proper screen sizes for various lenses and projector screen distances, is featured. Photographs of all screen models are included. The brochure may be obtained by writing for folder No. 6002 to the Radiant Manufacturing Corporation, 2607 West Roosevelt Road, Chicago 8, Ill.

**Bardwell & McAllister** The right amount of light at the right time and place is particularly important with the devel-

opment of faster film emulsions. Bardwell & McAllister, Inc., of Hollywood, have, for this reason, developed the B&M Foco-Spot. Used in conjunction with the well known 750 watt Baby Keg-Lite, the Foco-Spot enables the operator to shift lighting areas and shapes of spots, as well as to vary both focus and intensity, with ease.

Apertures of various sizes on a revolving disc provide many types of light opening, while four mats are included for rectangular effects.

**Film Alliance** Thomas J. Brandon, executive director of Film Alliance of America, Inc., 1600 Broadway, New York 19, N. Y., recently returned from a three months' survey of the postwar film industry in England, France, Poland and Czechoslovakia.

**Victor** When a home movie display crashes the National Aircraft Show, it is news. The Victor Animatograph Corporation of Davenport, Iowa, was the company that did it. One of 170 exhibitors, Victor gained the enviable position through its affiliation with Curtiss-Wright.

**Telefilm** According to Telefilm Studios of Hollywood, the brain behind most of the special 16mm. equipment used by Telefilm's production department and laboratories is Lloyd N. Christiansen. A pioneer in the use of sound for amateur films, Mr. Christiansen has developed a special sound printer not yet available to the industry.

**DeVry** When a battered, blistered camera fell to the ground from sixty five miles in the air at White Sands, N. M., history was made. For the film within the camera was intact—and the camera itself was in remarkably good condition. It was a 35mm. Model A motion picture camera, produced by the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill.

**R. C. A.** Built by the RCA Film recording department in Hollywood for the Coronet Instructional Film Company, Glenville, Ill., the first complete mobile recording unit to be developed especially for 16mm. sound film recording is now in operation. A complete film and disc recording channel is mounted on a one and a half ton truck chassis.

**New Institute** The only private film institute of its kind in the country—New Institute, Inc., 29 Flatbush Avenue, Brooklyn 17, N. Y.—commenced rolling last November, when its first classes were inaugurated. The school's intention is to offer both novice and professional a completely rounded experience in motion picture making, in both the 16mm. and 35mm. fields. The most modern technical apparatus is employed, and representatives of several leading production units are on the teaching staff. In the Film Workshop advanced students have an opportunity to work individually on all phases of motion picture production—planning, writing, shooting, editing and recording, in cooperation with the screen acting classes. Donald Winclair is director of the school.

**Camera Specialty** The new Pole projector stand is now being distributed by Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y. Sturdy, rugged, compact and lightweight, the stand has a maximum height of fifty two inches and measures twenty five and one half inches in length when closed. All fittings are made of solid polished aluminum, and the stand has a patented locking feature for leg extension.

**Zacher's** Edmund Zacher, ACL, announces the opening of a new store, Zacher's, at 354 Asylum Street, Hartford 3, Conn. The store will present a wide range of photographic supplies and services.

**McGee's** A new store has been opened by McGee's Photo Supply Company at 5 Trescott Street, Taunton, Mass. Headquarters for McGee's are at 1446 Acushnet Avenue, New Bedford, Mass.

**Glo-Brite** Spun glass Glo-Brite diffusers for both regular reflectors and for reflector type bulbs are available in six popular sizes, to fit any reflector from six to eighteen inches in diameter. They are said to provide scientific diffusion with minimum light loss. The diffusers are produced by Glo-Brite Products, Inc., 6415 North California Avenue, Chicago 45, Ill.

**Moulin-Lindsay** A new portable Pho-Tel-Boom is being marketed by Moulin-Lindsay Company, 621 South Lebanon Street, Los Angeles 14, Calif. Medium price is an outstanding feature of the item, which is reported to fill lighting needs hitherto costing two or three times as much. Accurate control of both quantity and placement of light is offered by the boom, which will make a vertical arc of 170 degrees and a horizontal arc of 360 degrees. The boom will reach a height of fourteen feet and will make a circle twelve feet in diameter. It may be used as a light standard alone, and the standard may be bought separately without the boom arm. Folded, Pho-tel-Boom measures twenty seven inches in length.

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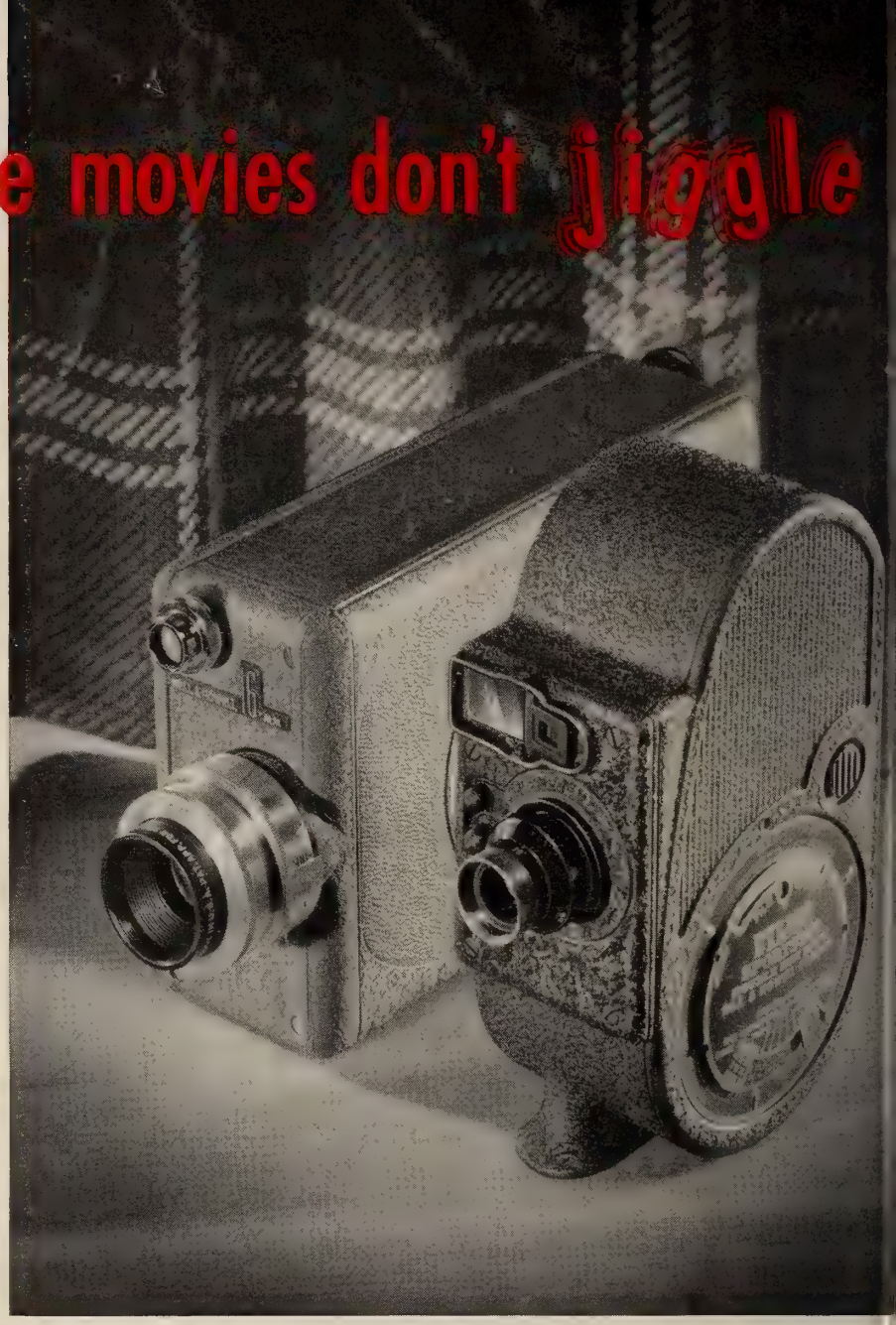

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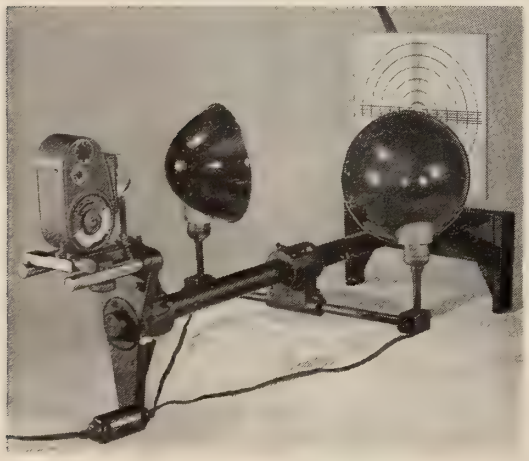

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# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

FEBRUARY, 1947 25c

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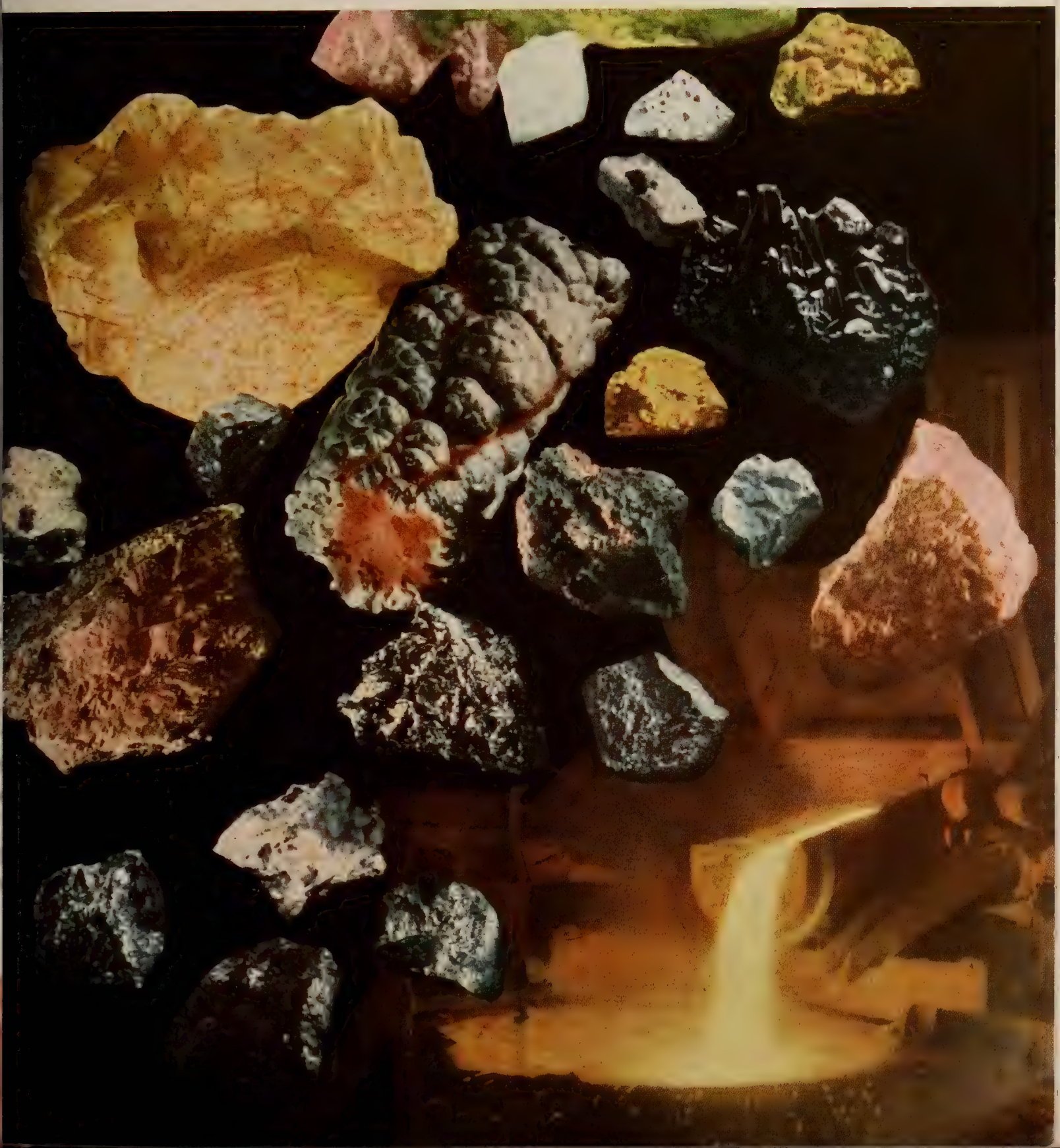

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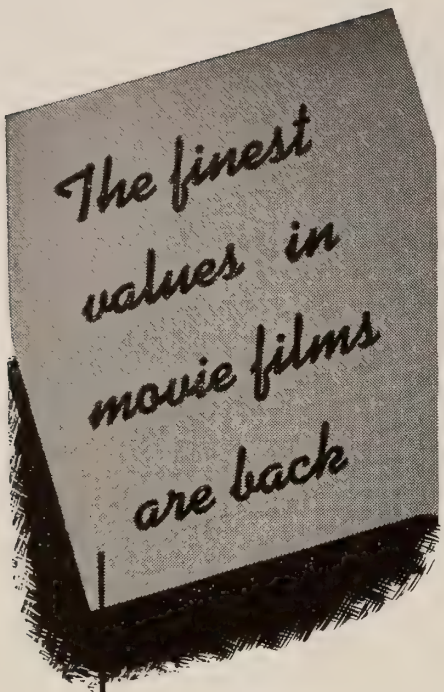


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Vol. 22
No. 2

MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

February 1947

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• **ON THE COVER: Kodachrome courtesy *Steelways*, issued by American Iron and Steel Institute.**

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***Advertising Manager***

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CHANGES OF ADDRESS: A request for a change of address, including zone number if any, must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

"The Last Stand" by J. Elwood Armstrong, of Detroit, Michigan. President of the Photographic Guild of Detroit and P.S.A. member, Mr. Armstrong has had nearly 200 prints accepted in national and international salons during the past five years.

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# Closeups—What filmers are doing

Dr. Macdonald Browne, ACL, of New York City, is the movie man of the month, as far as the keeper of this lighthouse is concerned. Although this ebullient medico may still need a few more months of technical seasoning, he has already exhibited a fund of ideas which are as staggering as they are zany.

Take *Calling Dr. Kildare*, for example. In this antic parody of the popular Hollywood series, Dr. Browne—playing his own lead character—is faced with some of the most improbable maladies ever to plague medical science. There is the boy with the pox-like rash, which, when exposed in its full glory, spells out across his back: *For Fine Furs—I. J. Fox!* And the puzzled lady who, placed in front of the fluoroscope, is clearly televising a football game, etc.

That was Dr. Browne's first and none too feeble outburst in the field of cinematic dementia. It has probably, however, been eclipsed by his second, and current, production—*Murder in Central Park*. In this whimsical potpourri of blood and laughs, the plot (if any) jumps off with a murdered man stretched casually across a park pathway. One after another the Sunday strollers pass him by, step casually over him or borrow a match from his coat pocket with splendid unconcern. There is a subtitle, *Seven years later*, and the picture returns with a human skeleton draped across the asphalt. . . ! Our hunch is that Macdonald Browne is a movie maker to be watched—possibly by the authorities.

Movie Makers announces with pleasure the election to the Fellowship of the Royal Photographic Society of John V. Hansen, FACL, vicepresident of the Amateur Cinema League. Mr. Hansen also received, late in 1946, the Christian X Liberation Medal from the Danish Government for his services with motion pictures in support of the Danish cause during the war.

It gives us real pleasure to welcome back into the ACL fold William Graham McKelvy, ACL, a charter member of the League and an early Ten Best award winner with *Telemark*. Man and boy, as the saying goes, we have known Mr. McKelvy since his early days at school in Le Rosey, Switzerland—where he produced his outstanding ski film—down through Princeton University, business beginnings and then the war. During the late conflict he served as an officer in the 9th Air Force and, shortly after the Normandy D Day, led the 2nd Mobile Photographic Supply and Maintenance Unit into France. The group, reports Mr. McKelvy, worked on everything from 16mm. GSAPs to the giant Fairchild K-20s, equipped with forty inch British lenses.

Across The Threshold: Among late visitors to League headquarters have been Robert H. Barth, ACL, in from Switzerland for the Gubelin International Corporation; Mr. Barth has settled in New York as manager of the company's American office. . . . Also Hans van der Aa, ACL, of Almelo, Holland, and Vladimir Wolf, ACL, of Pilsen, Czechoslovakia, each on his way back to the homeland after extended travel in the United States.

Herbert C. Lanks, who provides some meaty counsel this month on filming in Mexico, has been at this sort of thing as a writer, photographer and lecturer since 1932. Making annual tours over the Pan-American Highway from that year till 1938, he "shot the works" in 1940 and drove clean south to the Straits of Magellan. Among the numerous movies Mr. Lanks has to his credit are *By Highway to the Canal*, for the Pan-American Union; *Our Neighbors Down The Road*, for the Office of Inter-American Affairs, as well as two sound Kodachromes on Alaska and the Alaska Highway. . . . The man really gets around, and we thought you'd like to know about it.

We have now on the agenda a number of S.O.S.'s from readers at varied points and with diverse problems. Down in Washington, D. C., Virgil E. Baugh, ACL, is keeping his splicer open for some needed air scenes (16mm. Kodachrome) taken over the cities of Omaha, Denver, Salt Lake City, Portland, Ore., and Seattle. He can use also shots of the airport buildings in these cities, as well as plane interior takes of passengers and crew. Write him at 76 "V" Street, N. W., Washington, D. C.

Then, over in Holland, Cornelius J. Bulte, ACL—after four years in Japanese concentration camps throughout Indonesia—finds himself safely back home with little more left than his wife and his life. Lost to the looting hands of the Japanese were complete outfits—cameras, projectors, splicers and exposure meters—for both 8mm. and 16mm. filming. Mr. Bulte, still hard pressed to replace lost clothing, furniture and household goods, asks whether any of his fellow members might have a used camera or projector which they could spare on loan or sale. He can be reached at Antillenstraat 47.II, Amsterdam.

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| Eastman Model 20 Cine-Kodak with f:3.5 lens and telephoto lens | 49.50 |
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| Ampro two-case sound projector, 16mm | 325.00 |
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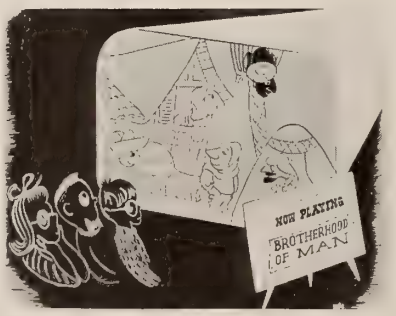
# Films you'll want to show

## 16mm. and 8mm. entertainment pictures

■ *Lion-Tiger Fight,* one reel, black and white, is available in two 8mm. and three 16mm. editions, including sound on film, from Castle Films, Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The theoretical matching of a lion and a tiger in a fight to the death is a favorite conversational whimsy of all big game hunters. Here in an East Indian jungle, where few lions are usually found, the fight occurs—with the lion winning when the tiger has to be rescued.

■ *The Strange Affair of Uncle Harry,* eighty minutes, 16mm. sound on film, black and white, may be obtained from United World Films, Inc., Bell & Howell Filmosound Library, Rockefeller Center, New York 20, N. Y. George Sanders, a middle aged bachelor, finds that he has a sister who loves him more than a sister should. Life is further complicated when he falls in love with Ella Raines. His solution of the dilemma is a fascinating one. The motion picture is an adaptation of a Broadway play of a few years back.




■ *Brotherhood of Man,* one reel, 16mm. sound on film, Kodachrome, is released by Film Alliance of America, Inc., 1600 Broadway, New York 19, N. Y. This brilliant color and sound cartoon is based on the famed pamphlet, *Races of Mankind,* by Dr. Ruth Benedict and Dr. Gene Weltfish, which was published during the war by Public Affairs Committee, Inc. In delightfully done cartoon sequences, the film stresses the inherent equality of men, whatever their race or color.

■ *The Devil Checks Up,* five reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Hitler, Mussolini and the Devil, played by Bobby Watson, Joe Devlin and Alan Mowbray, run into one another in a bit of fantasy about the time that the Devil nearly lost his position as top man in Hell because of Hitler's supposedly superior ability to do evil. But the Devil remains as key executive after many a merry chase.

■ *Call a Cop,* two reels, 16mm. sound on film, black and white, a Hal Roach short, may be had from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. The son of the Chief of Police tries to emulate Sherlock Holmes, when his girl friend thinks her home is invaded by a prowler. He catches plenty, including the police force, in a bit of hilarity very typical of Hal Roach humor.

■ *Square Dance Medley,* one reel, 16mm. sound on film, black and white, is obtainable from Official Films, 25 West 45th Street, New York 19, N. Y. Fast becoming a new trend, the square dance is no longer considered old fashioned. Converts will like the boys and girls swinging to *Duck for the Oyster, Dig for the Clam, The Lady Around the Lady* and *Hinky Dinky Parlez-vous.*

### TASTE IN COLOR

**Most amateurs have used color film long enough to discover that we can trust the medium to place in the screen image a remarkably exact replica of what exists in the scene itself. Therefore, we do not have to select strong contrasts and garish hues, in order to by sure that our audiences will know that the film is in color. Just as, in most of our living, we prefer suave and delicate color harmonies, so should we in our color filming, secure in the knowledge that the colored emulsion will perform satisfactorily.**

# The DINKY BOOM

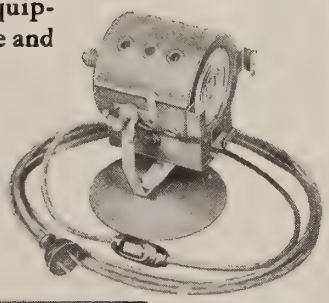
## For Properly Lighting Motion Pictures, Home Movies, Portraits and Table-Top Photography

Something has been added... at the request of Hollywood Camera Men... to the Bardwell & McAlister line of Photographic Lighting Equipment ...It's the Dinky Boom!

On motion picture sets, among the home-movie fans, and everywhere that fine photography is produced, the Dinky Inkie, that handy little 150 Watt Spot, has been standard equipment. Now its use has been made much more flexible by the Dinky Boom which makes an infinite number of lighting arrangements and angles easy to obtain. The Dinky Boom comes equipped with a standard Dinky Inkie Spotlite.

With the Dinky Inkie you can highlight portrait subjects by concentrating a smooth, graduated light exactly where it belongs. You can get the greatest degree of flexibility in modeling close-ups. You can eliminate shadows in dark corners and virtually "paint" with light that is under control at all times.

For fine photography there is nothing better than Bardwell & McAlister Lighting Equipment. For good work, the Dinky Inkie and the Dinky Booms are "musts".



*This wonderful little spot operates with 150 watt T-8-DC globe; focuses from an 8 degree spot to a 44 degree flood. It has the same back and front handy focusing lever as the Baby Keg-Lites. With base removed, it fits any standard tripod. Total weight 2¾ pounds.*

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### Check These Features

**THE BOOM**

1 Maintains constant angle of adjustment in all positions up to 45° angle from vertical.

2 Boom has telescoping extension.

3 Thrust bearing with fibre friction disc at balance point holds boom rigid in any position without making thumbscrew adjustments.

4 B & M folding-leg-type stand.

5 Nine foot six inch extension.

6 Weight 17 pounds.

Write for literature describing the Bardwell & McAlister line of Photographic Lighting Equipment. There is a light for every possible need. Ask about the Senior 5000-watt Spot, the Junior 1000-2000-watt Spot, the Baby Keg-Lite 500-750-watt Spot, the Single and Double Broads, the Foco-Spot, Snoots, Barndoors and other light control accessories.

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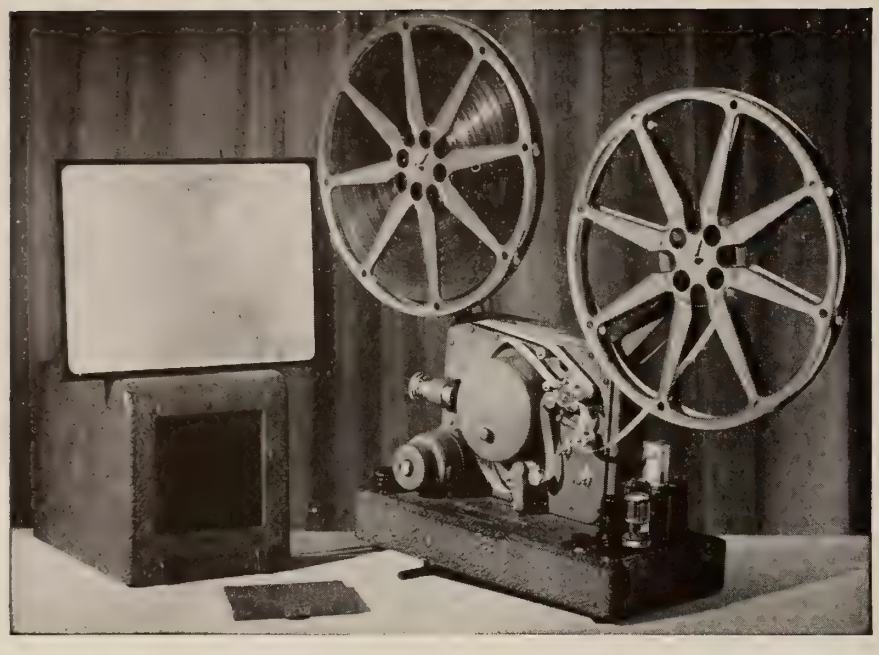

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### *Now Available at Low Cost*

**PORTABLE—Weighs only 27½ pounds complete.**

Single case contains: Movie-Mite 16 mm. sound projector, desk top screen, speaker, cords, take-up reel . . . and still has ample space for spare lamps, etc.

Extremely compact; only slightly larger than a portable typewriter; approximately 8x12x15 inches in size. Ideal for small group showings. Larger size standard screens may be used for larger groups.

**STANDARD FEATURES** — Plainly marked film path makes threading easy. Only one moving part need be operated in entire threading. Show can be on screen in less than three minutes.

One electric plug completes all connections to projector. Cords, permanently wired to speaker, cannot be lost.

Reel capacity 2000 ft. Reel arms slip into accurate sockets . . . Fast power rewind . . . Adjustable tilt . . . Quickly adjusted framing device . . . Utilizes a single, inexpensive standard projection lamp for both picture and sound projection. No separate exciter lamp necessary . . . case of durable plywood . . . Leatherette covered . . . Universal A.C. or D.C. 105-120 volt operation . . . no converter necessary. Mechanism cushioned on live rubber mounts for smooth, quiet operation . . . entire unit made of best quality materials and precision machined parts.

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# FREE FILM REVIEWS

**Frozen Freshness,** 16mm. sound on film, color, running 30 minutes.

OFFERED TO: groups.

AVAILABLE FROM: General Motors Corporation, 1775 Broadway, New York 19, N. Y.

*Frozen Freshness* portrays the preparations and the processing for freezing all kinds of foods. The picture includes not only vegetables, but meat, poultry, fish and various stews and meat loaves. The film also shows how to prepare frozen items for consumption at home.

**Bathing Time for Baby,** 16mm. sound on film, color, running 13 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Johnson & Johnson, New Brunswick, N. J.

*Bathing Time for Baby* is a new Walt Disney production, and it has been approved by the Children's Bureau of the United States Department of Labor. Following the suggestions of experts in the field of baby care, the film helps mothers to realize the importance of the daily bath in keeping their children healthy. Storks, logically, are used as the principal characters in this cartoon.

**Clean Waters,** 16mm. sound on film, color, running 27 minutes.

OFFERED TO: groups.

AVAILABLE FROM: local utility companies or General Electric apparatus sales offices over the United States.

*Clean Waters,* with animated drawings, pictures, facts and figures, attacks the pollution of waters in the United States. First emphasizing the importance of clean waters, the film then shows the effects of water pollution, the destruction of animal life, the loss in value of waterfront property and the spread of waterborne diseases. Produced in cooperation with the United States Public Health Service, the picture presents a competent survey of the water pollution situation. Not an exciting subject, but an important one.

**Treasure from the Sea,** 16mm. sound on film, color, running approximately 10 minutes.

OFFERED TO: groups.

AVAILABLE FROM: The Princeton Film Center, Princeton, N. J.

*Treasure from the Sea,* sponsored by The Dow Chemical Company, is a colorful exploration of the practical possibilities of magnesium in the familiar Walt Disney style. Primarily basing its appeal on the lightness of the metal, the film uses striking and amusing animated comparisons to portray the easing of daily household chores and the place that magnesium will have in industry.

# NEW SLIDE PROJECTOR

## ...with basic improvements

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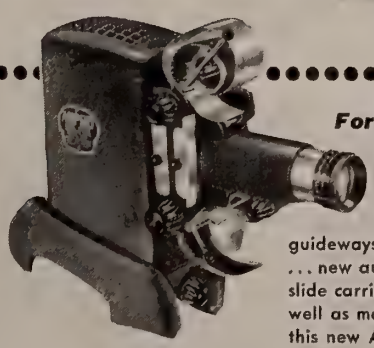
This new Amproslide for 2"x2" glass and ready mount slides, features a new automatic snap-action, self-centering slide changer with hair-line focusing...300 watt light for uniform brilliance with effective heat dissipation...pointer aperture which permits use of pointer with slides. These and many other advanced features make this new Amproslide model "30-A" an ideal projector for brilliant color and black and-white slides for use in home church, school and industry.

*Also...*

**NEW IMPROVED AMPRO DUAL PURPOSE PROJECTOR**



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New in many ways . . . this Amproslide Projector offers such innovations as new curved film guideways to guide strip film in exact position . . . new automatic snap-action self-centering slide carrier...positive up and down tilting...as well as many other advantages which make this new Ampro Dual Purpose Projector ideal for home, school, church or industrial use.

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*for super-smooth panning & tilt shots!*

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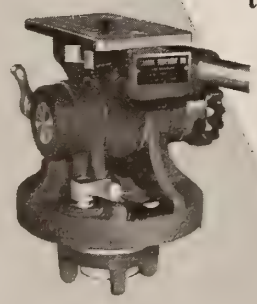

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For both Gear Drive and Friction type heads. Rock-steady, compact and light. Permits shooting heights of 72" high — 42" low. Fluted lock knobs on each leg for positive easy wrist-action adjustments. Non-warping wood legs have metal spur feet and tie-down rings.

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Super-smooth 360° pan — 80° tilt action. Tension knobs allow positive adjustments and control. DowMetal head weighs only 3½ lbs. Built-in spirit level. Extra sized trunnion (main bearing) insures long service.

★ All leading professional studios and newsreel companies use "PROFESSIONAL JUNIOR" tripods. These tripods handle all 16mm movie cameras and 35mm hand-held type movie cameras even when equipped with motors and over-sized film magazines; and fine "view" still cameras. Before purchasing any tripod see "PROFESSIONAL JUNIOR" models and compare. *Complete details about our tripods and other camera accessories in an 8-page catalog sent free.* Write today!

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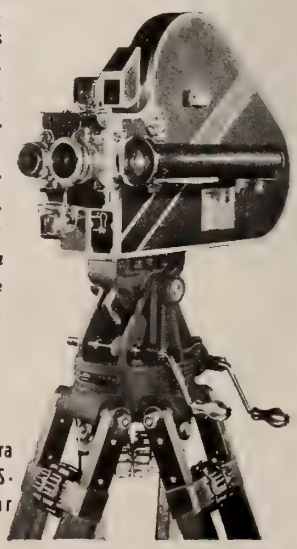

E. K. Cine Special Camera mounted on "PROFESSIONAL JUNIOR" Gear Drive tripod.

# CRAFTSMANSHIP

PERSONAL movie making is an avocation with many satisfactions.

With our cameras we can record the present for the benefit of the future. We can preserve the events and situations that bring us happiness, to the end that this happiness may be recalled at will. We can bring pleasure to friends by showing them the results of our filming, when those results are worthy of projection. We can sink ourselves in an absorbing hobby and shut out the worries and cares of everyday life.

As every movie amateur knows, who has carried his cinematography beyond the casual stage, the most abiding satisfaction comes from a development of fine craftsmanship. This fact is one to be found in all superior human effort, but it is particularly vital in effort which is creative, rather than repetitive and routine.

Technique is often elevated to an absurdly pompous position, and it is spoken of in special jargons that seem to exist only to confuse the unacquainted. Actually, technique is nothing but craftsmanship—an intelligently worked out and effective way of doing something. The real joy that comes from it is that of the good worker, not that of the solemn pundit, mouthing strange words.

Craftsmanship is based upon the experience of others and upon a thoughtful consideration of one's own trial and error. It is not won casually, and getting it calls for a deal of thinking and doing. But, happily enough, the very process of developing it is itself a satisfaction. Deciding what one will do, and then training the mind and the muscles to almost automatic performance, brings the same kind of coordinated power that we get from athletic activity. We enjoy the increase in our own effectiveness as well as the results which that effectiveness produces. Both method and end product have value.

No sounder advice can be given to new filmers than to develop craftsmanship as early as possible. The hobby has been taken up to increase their enjoyment. So long as the process is haphazard and unguided, movie making does not have the chance to put down roots in the living habits of its practitioners. Once craftsmanship is given a fair trial, there comes that fine self respect that all good workers have. Then movie making has come into its own as a valid and abiding satisfaction, and one more man or woman has enriched existence by bringing to it a fresh capacity. When craftsmanship is won, the hobby with which it deals is less often abandoned. It is the sure basis for greater success.

---

# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

**AMATEUR CINEMA LEAGUE, INC.**
**420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.**

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays


## THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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# $1000 Wheeling

STAN MIDGLEY

"I WOULDN'T do that for a thousand dollars!"

Should you ever take a bicycle trip through the mountains of the West, you will certainly hear that comment. But, last summer, I spent two weeks alone in the blazing Utah sun, shoving a "bike" up those "everlasting hills," for exactly one thousand dollars. My forty five minute movie, *Free Wheeling in the Utah Parks*, won first prize in the contest for movies made in the Bryce, Zion and Grand Canyon region, sponsored by the Union Pacific Railroad.

I would call that a mighty fine pay off for a marvelous vacation. After all, I have made harder trips for nothing, except the fun of it; and it was always fun enough to keep me coming back again and again for more. When I read the contest announcement, I decided that a bicycle trip would make a perfect movie subject. Not only would the railroad in question be used to get me and my bicycle to the areas, a fact that ought not to displease the sponsor, but the story should have novelty enough to make it interesting, perhaps outstanding, if the film were well done.

Eight millimeter movies of my last two trips had taught me much. In fact, 8mm. filming is a fine way to learn good movie technique, at small expense. But I had already decided to adventure in 16mm. shooting. I had just sold the 8mm. outfit, projector and all, to pay part of the cost of a used 16mm. turret camera with a backwind. By midsummer I had got three lenses, a wide angle, a one inch *f*/1.5, and a four inch, tested the outfit with a few rolls of film and practiced some lap dissolves.

I had also invented "Kilroy," a Rube Goldberg contraption, to start the camera after a thirty second delay, giving me time to double as an actor. With Kilroy on the camera, one lone man can film a scene that would call for twenty in Hollywood. Of course, even "B" picture quality is seldom attained, but you can operate on a low budget, including aspirin, to cure the headaches that come from trying to do twenty men's work. However, credit for turning out a prize winner should go to Kilroy.

Bryce and Zion Canyons bring out the best in any cinematographer—provided he uses color film. In that

16mm. scenes
by Stan Midgley

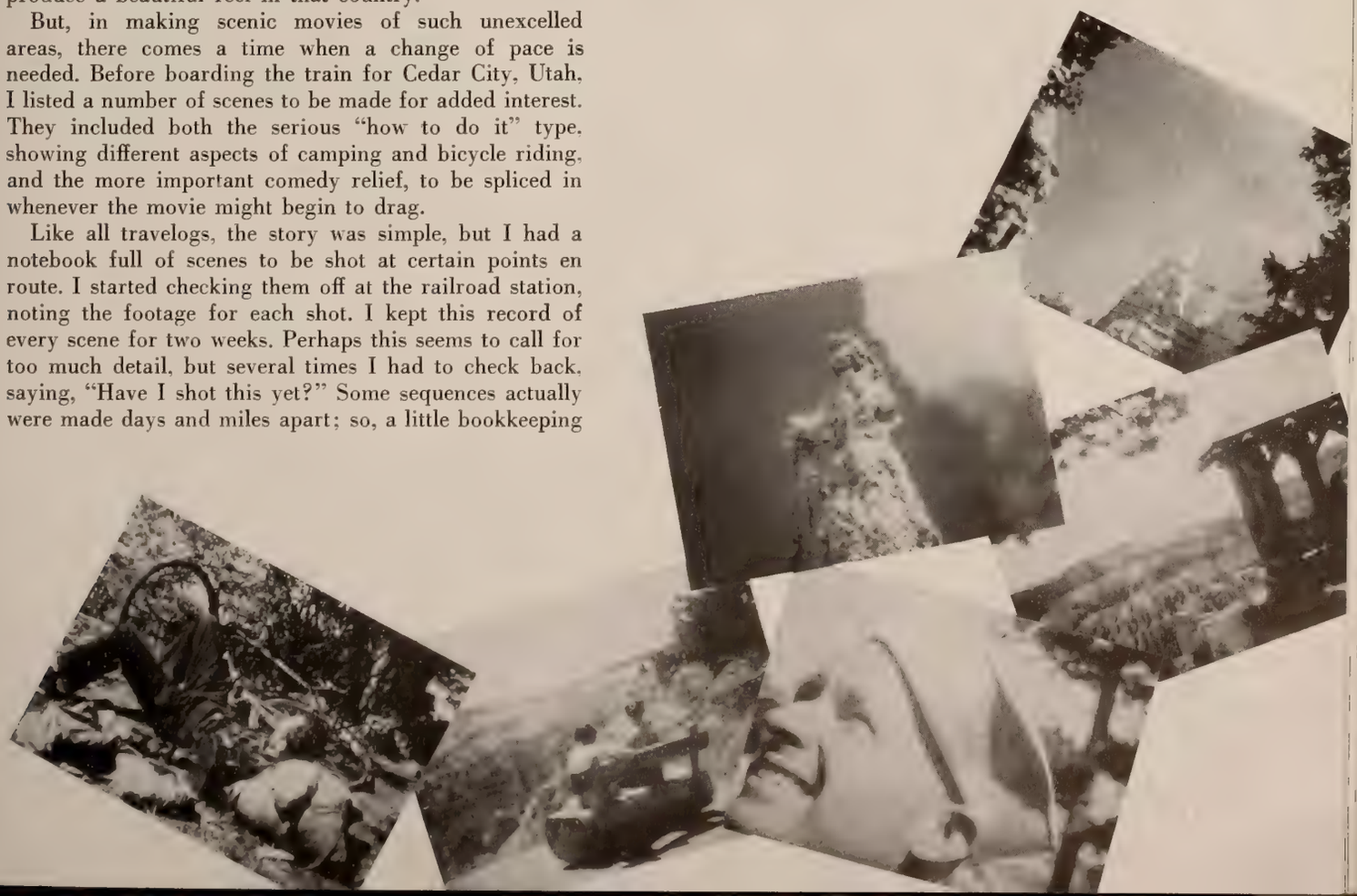
# How hard labor brought a reward

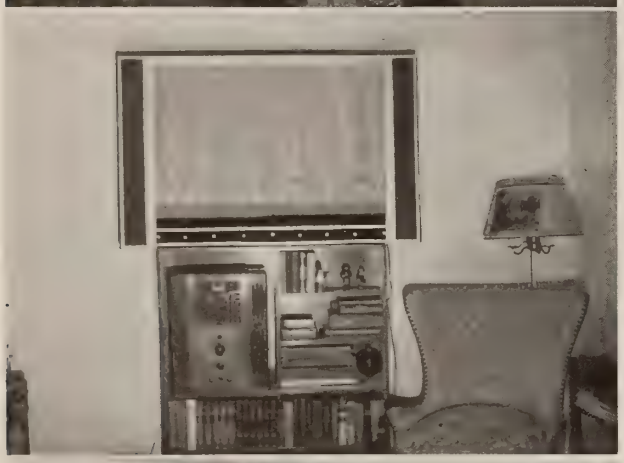
country black and white stock brings results somewhat akin to an opera without music. Scenically, southern Utah has not only colorful rock formations, but vegetation that ranges from cactus and sage to meadows blooming with mountain flowers and bordered with blue spruce and alpine fir. And it is all under what some of us call the most colorful sky in America. Any competent filmer can produce a beautiful reel in that country.

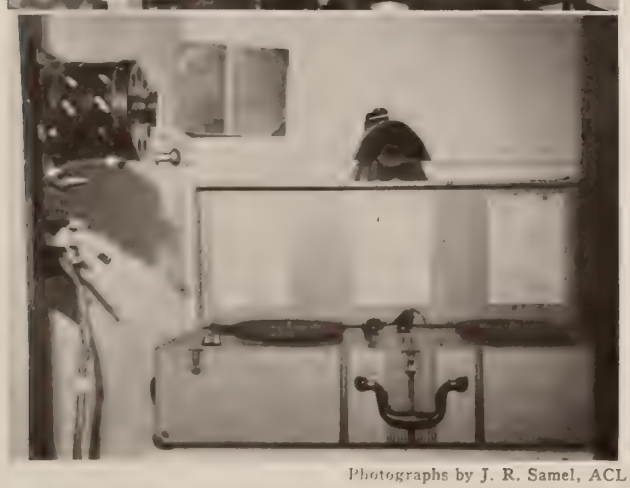
But, in making scenic movies of such unexcelled areas, there comes a time when a change of pace is needed. Before boarding the train for Cedar City, Utah, I listed a number of scenes to be made for added interest. They included both the serious "how to do it" type, showing different aspects of camping and bicycle riding, and the more important comedy relief, to be spliced in whenever the movie might begin to drag.

Like all travelogs, the story was simple, but I had a notebook full of scenes to be shot at certain points en route. I started checking them off at the railroad station, noting the footage for each shot. I kept this record of every scene for two weeks. Perhaps this seems to call for too much detail, but several times I had to check back, saying, "Have I shot this yet?" Some sequences actually were made days and miles apart; so, a little bookkeeping saved a lot of confusion. In fact, when Bryce scenery proved to be too irresistible for my limited hoard of film, I went down the "unshot action" list, crossing off every scene that could be made at home. The film thus saved was needed to do justice to Zion Canyon, because it was impossible to buy film on the road.

There is a limit to what can be stacked on a bicycle. With some 0.030 tons of freight, net, I was guilty of gross cruelty to dumb machinery. The way I gradually worked up to this "bike breaking" load is reminiscent of the fable about the boy who carried the calf upstairs until it grew to be a bull. I started years ago with forty odd pounds of camping equipment plus a miniature camera. Then I added an 8mm. camera and a light tripod. Next, with considerable misgiving, I threw in a four by five view camera and six film holders. Now the little 8mm. had made way for the big 16mm. in its case, balancing the four by five outfit and case, on the other [Continued on page 72]







Photographs by J. R. Samel, ACL

• From top to bottom: the author's living room in its normal state and next with the miniature stage prepared for a screening; third, the curtains are opened showing the screen, square cornered and framed with black velvet; finally, the rheostat and the light switches.

# How to emulate a real theatre

## Bordered screen and other refinements suggested

J. R. SAMEL, ACL

MANY of us have marveled at the suave smoothness of the film presentations which we witness in the better motion picture theatres.

Perhaps we are given to thinking that it would be wonderful if we too might be able to open and close curtains, dim out house lights and, in general, create an atmosphere of the real theatre.

Well, it can be done. All that is necessary is a bit of thinking and some planning, in order to take every advantage of the possibilities in our own homes. I, for one, felt that my pictures could be substantially improved in presentation; so, I set out to do something about it.

I first visited several theatres, in order to make close observations, and, in so doing, I discovered several important ideas that I later translated into my own screenings.

In the first place, I observed that all theatre screens have square corners. This seems quite logical when you think about it; for movies are pictures in the full sense of the word, with frames around them, and I have never seen a framed rectangular picture that did not have square corners. The square corner lends symmetry to the overall design of the rectangle, whereas, in amateur films, the gate in the projector has rounded corners.

All of us are disturbed, from time to time, by the fuzzy edge of our pictures which is caused from accumulations of lint, dust and bits of emulsion that gather and tenaciously adhere to the four sides of the frame. Yet, in the theatre, one rarely ever sees these annoying particles, and I felt that there must be a reason, for 35mm. film is just as susceptible to them as is 8mm. or 16mm. film.

I found the answer. In the theatre, the screen is set into a square of the proper size for the throw from the projector, and this square is covered with black velvet on all four sides. The black velvet extends a distance of from one to several feet all around the screen, and it has two very important functions. First, by placing the screen a little closer to the projector, the picture is slightly larger than the screen area and the picture actually overlaps on the velvet. The black velvet reflects no light whatever, and, of course, the screen surface is completely filled, but lint and other particles that would ordinarily be seen all around the frame are lost to the eye because they are on the edge of the picture that spills over to the black velvet.

I discovered further that the black velvet adds a sharp contrast to the brightness of the image on the screen and that, by contrast, it actually brightens pictures that otherwise were somewhat on the underexposed side. In presenting films at home, the screens which most of us use have so little black border that, in order to make sure that we do not project an image that might strike the light walls in most homes, we frame our picture slightly inside the border of the screen, so that the particles of dust and lint are clearly visible; and, in addition, our [Continued on page 72]

# CONTROLLING COLOR

## Last of two discussions of color temperature

LLOYD W. DURANT

ONCE you are acquainted with the basic principles of color temperature and color balance, your next step is to apply this knowledge to actual practice. Remember that color films are balanced according to the color temperatures of certain light sources. The filmer must be constantly on the alert to eliminate any variation between this color balance of the film and the light source employed.

The color temperature meter is designed to permit this control by means of visually determining the illumination quality of the light source used. The meter enables one to measure directly the color temperature of light falling on his subject. Corrections are then made by means of color compensating (CC) filters. (Color temperature meters are not to be confused with light meters. They do not indicate the brightness level of the light source.)

There are two such meters manufactured. One is the Eastman Kodak color temperature meter. The other is the Harrison light corrector.

While color temperature meters are designed primarily for measuring the color temperature of tungsten or Photoflood light sources, they can be used effectively for exterior daylight shooting. The meter is capable of measuring sunlight or daylight illumination when the color temperature does not exceed 6500° or 7000° K. Beyond this range, the meter tends to lose its effectiveness because of the predominance of ultraviolet rays, which cannot be measured accurately by the instrument beyond a certain point. However, the color temperature meter can be employed effectively to measure the approximate departure of the color of daylight from that corresponding to the color temperature for which the film is balanced.

*The Eastman Kodak color temperature meter.* The Eastman Kodak color temperature meter is an instrument relatively easy to operate. It consists of a rotating scale containing a divided disc of graduated spectrum colors. The meter reads the reflected light of the source being measured. A white card held in front of the meter is used to reflect this light through the meter's graduated color disc. As the light is viewed through the meter, this color disc is rotated slowly until colors of both halves of the divided scale match identically in hue. When this has been accomplished, you have an approximate color temperature reading of that light source. The results of this reading are clearly indicated in Kelvin degrees on the meter dial.

From this reading you can determine the proper color compensating filter, if any, to be used. Should your reading indicate that the light source is off balance, you should set your meter dial at the given Kelvin rating of your film. As an illustration, let us say that you are using Kodachrome Type A (which we know has an approximate balance of 3400° K) and Photoflood illumination. If your original reading showed that the light source was off balance, set the scale of your meter at the known film balance of 3400° K and select from your set of color compensating filters the ones that should return your color balance.

When the temperature of the light is lower than the film balance permits, a bluish filter should be selected. When the temperature is higher, a yellowish filter must be used. Maintaining your meter at 3400° K, the selected filters are held separately over the meter objective, pointed at the light source. When the meter balance is restored, that is the correct filter to use over your camera lens. In some instances, it may be necessary to combine two CC filters to restore your color balance. However, this procedure is not recommended except in extreme cases.

Until you are thoroughly familiar with the operation of the meter, it is suggested that you take several readings, to avoid possible errors. With experience gained by using the color temperature meter, it will be possible to read the temperature of an artificial light source to an accuracy of less than 50° deviation, which is close enough for practical use. 100° deviation is considered the maximum acceptable variant.

One advantage of the Eastman meter is that the manufacturer has recognized an important weakness of such an instrument, which is the human variation of individual color response. It is known that a wide range of color perception exists among different people, and sometimes between two eyes of the same person. Eastman has made possible the adjustment of their meter to this individual color response of the user. [Continued on page 74]

Lloyd W. Durant

• The Eastman Kodak color temperature meter, which, as well as the Harrison color corrector, aids amateur filmers in controlling color temperature.

# WHEN YOU GO TO MEXICO

## What to film and where to film it

HERBERT C. LANKS

• Scenes of colorful and diversified human interest are to be found in Mexico, if you know what to look for before you go; directly below, a fiesta costume of Tehuantepec; at bottom, left, adobe brick construction; right, street musicians in Mexico City.

FOR its color, for its fascinating variety of scenes and peoples and for its contrasts, Mexico offers more, perhaps, to the motion picture filmer than any other area of equal size in the world.

Nevertheless, motion picture work south of the border presents distinctive problems as well as very definite advantages, and the visitor unfamiliar with Mexico will save time and film if he knows something of both of these in advance.

Nowhere is a light meter so necessary a part of your equipment, for Mexico is a land of brilliant sunshine, complicated by effects of haze at low levels and an excess of ultraviolet light at high altitudes. Along the coast, in the great port cities of Tampico, Vera Cruz, Acapulco and Mazatlan, the movie maker on his first trip to Mexico constantly finds it difficult to believe that the light is not really brighter than the meter indicates. This fact is a result of excessive humidity coupled with an almost imperceptible haze. On the other hand, one is continually tempted, when high in the mountains, to doubt that light can *possibly* be as strong as the meter indicates. It is wise to follow your meter except where it indicates, for color, a diaphragm opening smaller than *f*/11.

Perhaps you will want to begin your Mexican movie record immediately on crossing the Rio Grande. It is well to know that the first hundred and fifty miles beyond the bridge at Laredo are by far the least interesting in Mexico. It is a flat, colorless world for the most part, with just enough scrubby shrubbery to give it a slightly fuzzy outline. So, rule number one in Mexico is: take a picture of your car coming across the bridge at Laredo, if you wish, and then forget that you have a camera until you get to Monterrey.

Monterrey is the next temptation of the innocent. You have traveled over nearly a hundred and fifty miles of dull desert, with nothing pictorial in it but occasional herds of goats and the short scenic drive over Mamulique Pass, and all at once you are in your first *real* Mexican City.

Monterrey is Mexico's Pittsburgh. Nearby mountains not only make an attractive backdrop for Monterrey, but also serve as vantage points for pictures of the city. Roofs of some of the fine new buildings lure the beginner with scenes of startling contrast. Spread for a considerable distance around Mexico's first—and the world's shortest—skyscraper is a city of quiet old colonial buildings, spic [Continued on page 77]

Photographs by Herbert C. Lanks

# FILMING WINTER ACTION

## How to bring interest and unity to snow sports movies

FRED HURDMAN, jr., ACL

• Skiing and skating are among the few individual sports which offer, to the filmer, not only exciting action, but light, color and magnificent backgrounds as well; a perfect combination for a superlatively attractive movie.

Photographs courtesy Lake Placid Club

AGAINST backgrounds of distant, pine dotted mountains in the dazzling midwinter glare of snow and sun and sky, the colorful, high velocity excitement of a winter sports community is a real challenge to the amateur cinematographer.

How best to frame the swift downhill flash of skiers; the frozen, standstill grace of a championship ski jumper in mid-air; the seventy mile an hour roar of a racing bobsled, hugging its slim ribbon of packed snow a second before razor sharp runners sear into the vertical ice wall of a turn—these on the scene problems are familiar to all movie makers who want their winter sports film to be more than just a series of consecutive snapshots.

Naturally enough, the primary concern of the winter sports filmer should be the action itself — the slalom races, the downhill runs, the jumps, bobsled races or the toboggan slide. But remember that what comes down, must go up. Your audience will be interested in the tow, as well.

If the tow at your favorite resort happens to consist only of a moving rope, accidents, sometimes tragic, sometimes amusing, are probable, especially when the tracks uphill have become icy and deep. Turn your camera downhill, and film the never ending lines of skiers stepping into place at the bottom, waiting for the athlete in front to get a safe start, then grasping the rope and starting upwards themselves. Tyros do not always remember to close their mittened hands gradually, and the sudden jerk, if they immediately grip the rope tightly, will throw them off balance.

The more elaborate tows offer even more filming possibilities. Shooting from the tow itself, at thirty two frames a second, to iron out unsteadiness, will give magnificent views of the approaching summit. For color and background, while you are riding up the hill, film the shadows of the empty cars returning down the hill for the next load of skiers.

To the ski enthuiast, however, going up the hill is the chore, coming down is the thrill.

One of the main concerns of the winter sports cinematographer must be tempo. His pictures must be filmed and edited to match the speed and movement of the sport itself. Camera viewpoints, panoramas, long shots and closeups should convey a feeling of *participation* in the action rather than of mere *spectatorship*. For example, a sus- [Continued on page 72]

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

Edmund Zacher, ACL

• The presentation of the Hiram Percy Maxim Award, 1946, to Ralph E. Gray, FACL, by Percy Maxim Lee, FACL, donor, at the screening at the Hartford Cinema Club.

**Seen in Chicago** Members' and guest films have been mingled on late fall and winter programs of the Metro Movie Club of River Park, in Chicago. Among the pictures presented were first films by Don Barber, Jesse Rupany, Charles Henry, ACL, A. E. Matson and George Held, ACL; *The Athabaska Country*, by Norman Hallock; *Glimpses of Our National Parks*, by W. R. Homan, of the Edison Camera Club; *Weekend Vacations* and *Winter Sports*, by Fred Hieber, and *American Legion Convention in San Francisco*, by Max Levy. Nora Wilson, with color slides of the dunes, and Fred Kessler, with his film, *Out East*, were featured performers in a guest program given by the Movie and Slide Club of Palmer Park.

**Winners in Los Angeles** Four hundred and seventy five members and guests of the Los Angeles Cinema Club gathered recently for a dinner marking that veteran unit's annual contest and election of officers. Returned unanimously, by viva voce vote, were Alice Claire Hoffman, president; Lorenzo del Riccio, vice-president, and Jack Shandler, secretary treasurer. City Judge William J. Palmer headed the nominating committee which named this slate.

Thirteen films in all were honored in the contest, with only the first three pictures being screened at the dinner gathering. These were *Rambling Through British Columbia*, by Carl H. Thomsen; *Trapper*, by Charles J. Ross, ACL, and *Rural Vermont*, by Mildred Zimmerman, ACL. Other place winners in order were *Canadian Wonderland*, by William Easley; *My Diary*, by Wesley Strause; *Glacier Park*, by Ray McMillan; *Hollywood*, by Leo Caloia; *Ballet on Ice*, by Victor Jessen; *West Coast*, by Robert Ernst; *Yosemite*, by Jack Staikey; *Arizona Welcomes You*, by Mrs. E. B. Kellam; *Lakes in the High Sierras*, by Arthur Sanger, and *Old Havana*, by Andrew O'Rear, ACL.

A distinguished board of judges included Ted Phillips, producer for Burton Holmes Travelogs; Edwin Schallert, drama critic of the *Los Angeles Times;* Herbert E. Farmer, of the Cinema Workshop, University of Southern California; Karl Freund, cinematographer for Metro-Goldwyn-Mayer; Mr. del Riccio, chairman of the club's educational committee, and James H. Mitchell, chairman of the contest committee.

**Christmas for MMPC** There was scarcely room for Santa Claus—and he was authentically bulky, as played by Joseph Samel, ACL—at the recent annual Christmas party of the Metropolitan Motion Picture Club, ACL, gathered in New York City's Pennsylvania Hotel. *Kaleidoscopio*, 1946 Ten Best winner by Dr. Roberto Machado, of Havana, Cuba, and *A Christmas Greeting* and *Squeaky's Kittens*, both by Walter Bergmann, ACL, and the latter a 1946 Ten Best winner, comprised the screen program. George A. Ward, ACL, presented *The Christmas Story*, a recitation, with special lighting effects by Henry Goebel, ACL.

**Dine in Omaha** There were seventy five members and guests at the recent annual dinner of the Omaha Movie Club, gathered [Continued on page 80]

Photographs by Frank E. Gunnell, FACL

• At the left, refreshments are served to the members and guests attending the annual Christmas party of the Metropolitan Motion Picture Club, ACL; at the right, Joseph Samel, ACL, not padded, carries out the traditional duties of Santa Claus.

# TWIN CLUB PRODUCTIONS

## 8mm. and 16mm. versions made of same scenario

MARCELLA C. SCHIELD

IS interest in your movie club lagging?

Try a twin club production for stimulation. We of the Amateur Movie Society of Milwaukee did, and it worked out so successfully that we have now started work on our second.

It all came about after reading the 100-scene scenario, *Redouble Trouble*, by Walter Bergmann in the October, 1945, number of MOVIE MAKERS. The war was over, film was beginning to come back and we needed something novel to bring us out of the hibernation of the war years.

Our past experience in writing a scenario for a club production was that it took several months before the scenario committee could produce a finished script. We were looking for something that would allow us to get in production quickly; so, the *Redouble Trouble* scenario was just the thing that we needed, and, better still, it was not too long nor complicated, a fact that would let us get the productions finished in a short time, and thereby maintain a high level of interest.

A twin production in 8mm. and 16mm. has the further advantage that both 8mm. and 16mm. workers will have something to screen when the productions are finished. If a club spends a great deal of time and money in making a production on one sized film only, members who use the other size will be unable to screen the production. There will also be less wrangling over small details between the "eights" and the "sixteens."

Two thirds of our membership consists of 8mm. filmers and one third, of 16mm. users. We chose one person from each group to act as director, and the director chose his actors and staff from his respective group. Members were chosen who had not had the same job in previous productions, in order to give everybody in the club an opportunity to become acquainted with all phases of movie making. Members had to be chosen who were free to spend the several evenings required for shooting; so, when all these limitations were put in, the 16mm. workers especially had a harder time in getting the cast and staff together.

Before anything was done, it was explained to the membership that these twin productions were definitely not a contest, to see which group could put out the best film, but rather workshop productions, where a greater number of members could en- [Continued on page 74]

16mm. scenes by the Amateur Movie Society of Milwaukee

• From left to right, Henry Schmidt, the host in *Redouble Trouble*, prepares a drink for the "card shark" (center) neatly played by Ray Fahrenberg; at right, the "expert's" wife, Peggy Klug, cautions the others to be quiet about her switch of the decks of cards.

Harold F. Sonnemann

• The 8mm. group of the club prepares the set for their version of one of the main scenes in *Redouble Trouble*.

Ray Fahrenberg

• The 16mm. crew gets its chance; bedroom scene showing Patricia Leuthner, who played the part of the "card shark's" wife.

# WHY Filmo-made movies are sharply focused

SHARP focus has long distinguished Filmo-made movies. And high among the reasons for this superlative sharpness is the Bell & Howell-developed machine shown here.

Known as an auto-collimator, it measures the distance between the lens seating face and the film surface to within *two ten-thousandths* of an inch! This is more than seven times the accuracy obtained with the standard microscope measuring system! That's why Filmo Cameras produce such sharp pictures.

*Every* Filmo Camera lens must pass the auto-collimator test. Universal focus lens flanges are machined according to the extremely precise measurements made by this instrument. Lenses in focusing mounts are accurately calibrated in the same machine . . . all so that every Filmo Camera will produce pictures superior in sharp detail.

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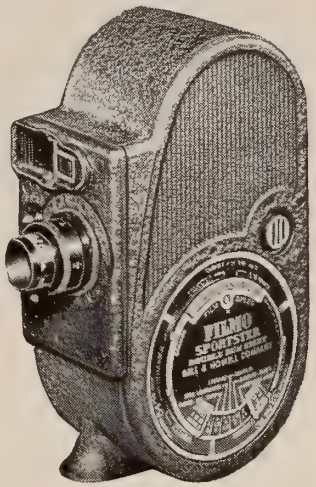
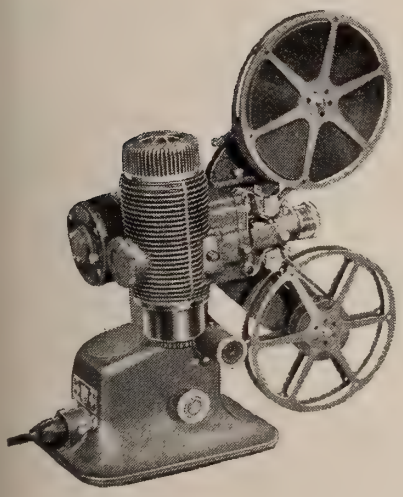
Loads in an instant with pre-threaded 16mm film magazines, color or black-and-white. Five film speeds plus single frame exposures. Fine, fast lens, coated by the exclusive B&H controlled-coating process. There's a turret head model, too.

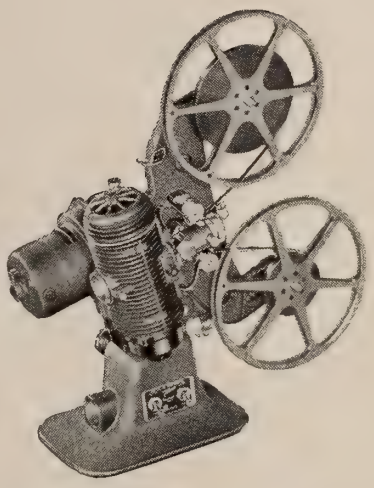
## FILMO SPORTSTER →

Takes superb 8mm movies, full color or black-and-white, at low cost. Small and light, it is easy to carry and easy to use. Also built in a turret head model.

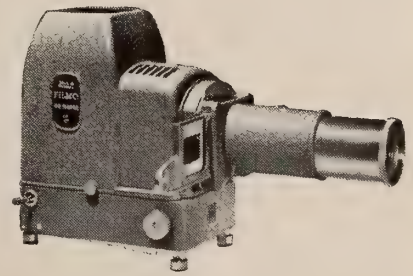




**Filmo Diplomat.** The ideal 16mm silent film projector for personal use. Is fully gear driven, even to the take-up and rewind spindles. Has "Safe-lock Sprockets" which prevent incorrect film threading. Brilliant, 750-watt illumination. Precision-built for rock-steady, flicker-free screen pictures.



**Filmo-Master 400.** Will take 400-foot reels of 8mm film for 33 minutes of uninterrupted projection. Silent gear drive throughout, even to the take-up spindle and the power rewind. Direct-beam optical system, fast F 1.6 coated lens, and 500-watt lamp insure brilliant screen pictures.



**Filmo Duo-Master.** This new B&H slide projector brings high-intensity, color-corrected, 300-watt illumination to projection of 2- by 2-inch transparencies. A choice of three coated, high-definition lenses. Easy-loading, side-operated slide carrier. Slides are fully protected from heat.

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# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

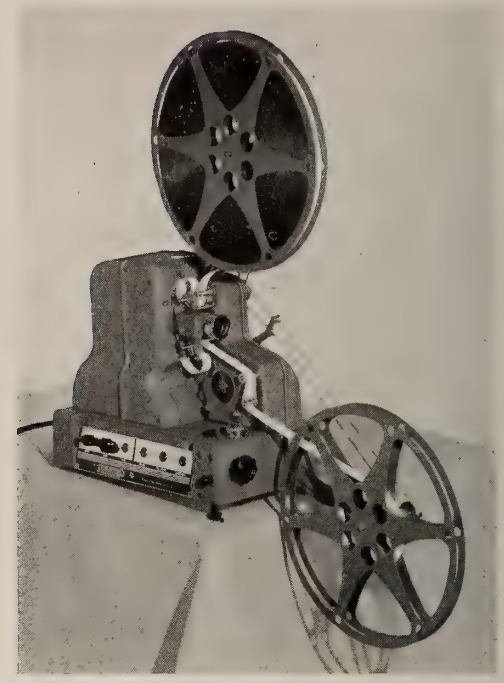
**Eastman Kodak** Combining several editing items that have hitherto been available only separately, a Ciné-Kodak Master Editing Outfit for 16mm. movies is being offered by the Eastman Kodak Company, Rochester 4, N. Y. The outfit includes a Ciné-Kodak Master Editing Rewind, a Ciné-Kodak Senior Splicer and a Ciné-Kodak Editing Viewer. The viewer is mounted on a seventeen pound metal base, which provides both support and thirty seven inches of working space.

The spindles of the outfit will accept 16mm. reels up to 1600 feet. A Ciné-Kodak Editing Bracket for return reels may be fastened easily between the viewer and the left rewind spindle.

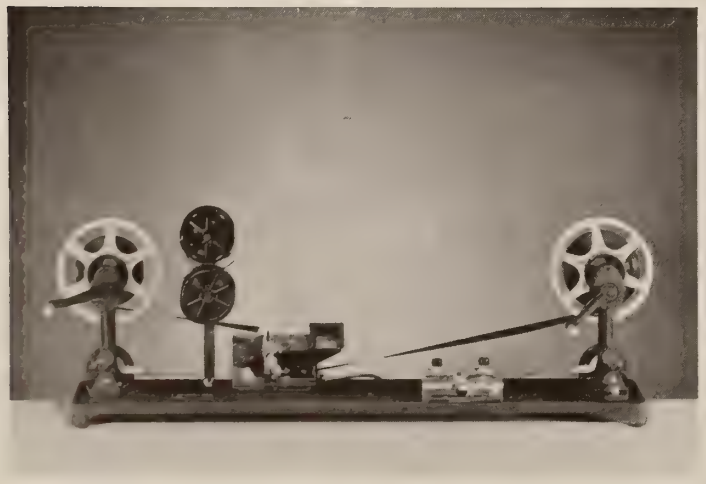
Theodore F. Pevear has been appointed assistant general sales manager of the company, while Thomas M. Connors has been named manager of the New York branch, replacing Edward T. McDermott who retires. Mr. Pevear has been with the company since 1928; Mr. Connors joined Kodak in 1926; Mr. McDermott terminates fifty one years of service.

**Valette projector** Now ready, after a considerable period of planning and research, is the new Valette 16mm. silent film projector, produced by Valette, Inc., 1001 East 87th Street, Chicago 19, Ill. The projector, which is basically the same model as the Valette 16mm. sound projector, may easily be converted for use with sound film.

The model features a new fan application, with "cooled to touch" ventilation, allowing the use of either 750 or 1000 watt lamps. It will handle reels of from 400 to 2000 foot capacity. Simple control and a patented film feeding process are stressed. An extra long pressure plate is said to cut film weave. Both projecting and rewind speeds are variable. The unit weighs only twenty seven pounds. An illustrated folder concerning the projector may be had from the company upon written request.



• From sound to silence—Valette introduces their new 16mm. silent film projector.



• Above is the Cine-Kodak Master Editing Outfit for 16mm. movies; includes a rewind, splicer, viewer and a bracket for return reels.

**Castle changes hands** United World Films, Inc., an affiliate of Universal Pictures, Inc., recently succeeded to business control of Castle Films, 30 Rockefeller Plaza, New York 20, N. Y. The announcement was made by Eugene W. Castle, head of Castle Films, and Matthew Fox, chairman of the board of United World Films.

United World Films had previously taken over the Bell & Howell Filmosound Library.

Under the present arrangement, all Castle Films functions, personnel and outlets will be maintained. Mr. Castle will be a vicepresident and a member of the board of directors of United World Films, Inc., as will Harry J. Spiess, former treasurer of Castle Films. Murray Goodman, sales manager, and Don Hancock, production manager, will continue in those positions.

**Wollensak** During 1946, the Wollensak Optical Company, Rochester, N. Y., received more than 3000 photographs for potential national advertising use. Wollensak has used such submissions in its national advertising for more than eight years, and it announces that it will continue to buy pictures made with Wollensak lenses. The company is particularly interested in photographs taken with the new anti-reflection coated Wollensak lenses or the new Wollensak high speed Rapax shutter.

All prints—which may be of any size or finish—should be accompanied with data on lenses used, award and salon information and the name of the camera club to which the photographer belongs. Pictures should be submitted to Wollensak's advertising agency, Ed Wolff & Associates, 428 Taylor Building, Rochester 4, N. Y., which will provide a folder, *How Wollensak Chooses Illustrations*, upon written request.

[Continued on page 83]

Photographs by Reginald McMahon

• The author as director and cameraman, as he recorded the events of a United States soldier in India.

# MAKING A GI RECORD

## Despite cine hazards, editing saved the day

REGINALD McMAHON

*SWEATING IT OUT* was filmed primarily as a GI's personal record of the government sponsored "vacation" in "Mystic India" and of the 10,000 mile cruise through the "peaceful" tropical waters of the various seas separating him from the United States.

With the exception of a few sequences, the footage was shot without a script. The film was really created at the editing table, and, after cutting, I decided where inserts should be made, to smooth the continuity. This extra footage was staged and filmed, to match the real thing as closely as possible.

The pictures in India were taken at Gushkara, the home base of my outfit, the Twenty fourth Combat Mapping Squadron of the United States Army. Although it was a "photo" unit, 16mm. film was scarce. I was lucky to be able to "acquire" the fifty foot magazines used on the gun sight aiming point cameras installed in the fighter planes. Later, I was fortunate when my brother supplied me with rolls of Eastman and Agfa film, sent from his Signal Corps movie team at Wiesbaden, Germany. The Ciné-Kodak Special and the Keystone A-3 were my camera equipment.

*Sweating It Out* opened with several short shots of B-24's "buzzing the field," followed by scenes of activity on the airstrip. The transition to the area quartering the troops was a simple "pan" from the planes, to a long shot of the "basha" huts (straw roofed barracks). A title introduced the dilemma of the enlisted men "sweating out" the long overdue promises of quick transportation home. A sequence followed, picturing the GI's in typical activities —poker games, "hitting the sack," writing letters and reacting to the arrival of the weekly "pin up" in *Yank* magazine. For this sequence, I wrote a simple scenario. However, it was not quite so simple to have ordinary GI's act for pictures, especially when they were comfortably settled in their beds.

Many of the scenes had to be taken without the knowledge of the unsuspecting fellows. For one of the sequences, I wanted our Hindu bearer, "Just Plain Bill," to shake his head in bewilderment over a poker game. He spoke little English and I knew less Bengali. I finally got him to go through the motions for a satisfactory "take." All he had to do was shake his head and scratch his hair. I strongly suspect his puzzlement was genuine, not over the poker game, but about the crazy American taking movies. Long after the shooting he would glance over my way and automatically shake his head.

I congratulated myself on having obtained two rolls of Eastman Super X for this sequence. Afterwards I learned that this shipment of film, besides having spent two summers in the humidity [Continued on page 80]

• Part of the long waiting time for transportation back to "God's country" was excitingly employed.

• Turning a fault into an asset was achieved by the author who used underexposed footage, caused by failure of film and lens, for night scenes.

# The Clinic

## Technical comment and timely topics for the amateur

**Editing aid** "In complicated editing," writes Frederick G. Beach, FACL, of New York City, "it is sometimes necessary to work with several reels. Space often prevents the use of more than one editing board.

"A convenient solution of the problem of shifting from one reel to another can be found by mounting extra rewinds on individual bases. These bases can be placed on the editing table in convenient locations, each with its reel in position. The bases themselves are wooden blocks with rubber feet, which have bolts that permit the rewinds to be fastened in place with wing nuts. Their size and weight are determined by the weight of the rewinds which they accommodate.

"Those shown in the illustration on this page are heavy enough to stay in place with a comparatively light baseboard. This method of multiple rewinds is a definite time saver, as it eliminates reel changing."

**Fine dissolves** Seekers after perfection in cinematography will want to give attention to the problem of matching the two lengths of footage from which dissolves are made, to the end that the broad outlines of composition of each length are harmonious. In black and white dissolves, the large light and dark areas of each length should roughly match those of the other length in screen position. In color filming, if strong patches of primary colors exist in one length, similar large patches should exist in the other, in order to avoid a confused mixing of colors. Of course, making the effort to match footage used in dissolves is one of the finer points that go to make perfection; yet, careful workers will give thought to it.

**Monochrome** If you shoot mostly in color, but find it not always obtainable, it is a comforting thought that the season of snow lends itself admirably to black and white filming. The strong contrasts of brilliant white areas and shadowed portions of a scene call out the best effects from monochrome film. If you have not used black and white footage for some time, you can profitably experiment with it in recording scenes that take place in snowy landscapes. A 2x medium yellow filter, or the "A" red filter, is a highly desirable accessory.

**Symbolism** Convenient and brief methods of conveying general ideas in films, by means of symbolism, might include the following. *Spreading news*: (1) a woman's head nods up and down, her mouth showing speech; (2) a telephone receiver being jiggled up and down; (3) a pile of folded newspapers being dropped, one by one quickly; (4) a radio dial moved up and down, in selecting a station. *Confusion*: (1) blown leaves; flock of birds—pigeons—rising from ground; (3) frightened chickens in yard; (4) snarled city traffic; (5) milling crowd of persons; (6) alphabet crackers dropped and spread in confusion; (7) man holding his head in his hands. *Selfishness*: (1) dog snarls over bone; (2) child holds apple firmly, as hands stretch out for it; (3) woman clutches in arms a large fur coat, a huge bunch of flowers and a big box of candy; (4) man snaps check book shut, puts it in his pocket and shakes his head.

Frederick G. Beach, FACL

• To eliminate reel changing from your editing routine, mount some extra rewinds on individual and movable bases.

### WHAT HAVE YOU DONE?

***The Clinic*** **is written by the readers of MOVIE MAKERS. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.**

**Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.**

**You are cordially invited to join in writing *The Clinic*. Address items to MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.**

**Rewind** A simple construction suggestion comes from F. G. Metro, ACL, of Hagerstown, Md. "This rewind," writes Mr. Metro, "is made from quarter inch gas pipe fixtures, a solid walnut board and a small seven and a half watt 110 volt, A.C. bulb, arranged in a lamp house.

"Over the lamp house is set a square of ground glass, and over the glass is attached a magnifier, for more ready film inspection. The reels are kept on the shafts, through the pipe fittings, with wooden clothespins. All told the cost of the entire device was less than one dollar."

**Trial and error** Splices that cause a quiver on the screen and an audible click from the projector are splices that are too thick. The best way to determine how little cement is needed to make a perfect splice is by personal experiment. Only by repeated trial and frequent error can an editor discover the way to make splices that will hold firm, but that are not smeared with a useless and trouble-

[Continued on page 82]

# PRACTICAL FILMS

## The general movie as used for various purposes

WILLIAM HOWE, ACL

### NET PROFITS

An exceptionally literate and moving narrative makes the new Transfilm production, *Men of Gloucester*, something more than a run of the mill place study. Burton Rowles, jr., has personalized his treatment by presenting the New England fishing town as impressions of a returning native, with the result that this 16mm. Kodachrome sound movie is much more moving than the ordinary film that tries to recapture local color. The sinewed old sailors, the traditional festivals, the storm vigils on shore and the adventures of Gloucester's trim fishing fleet are excitingly portrayed in the course of this twenty minute film.

*Men of Gloucester* is the first of several productions, sponsored by the Ford Motor Company, to show some of the variant phases of Americana. Transfilm, Inc., is also preparing *Pueblo Boy*, a story of the education of an Indian lad by his father, and *The Southern Highlanders*, an account of rustic life in the hills of North Carolina, Tennessee and Kentucky. These productions, as well as the present release, will be distributed to Ford district offices throughout the country, who will make them available to schools, churches, clubs and conventions.

### THE HOUSE BOUNTIFUL

The Twentieth Century Fund, with the assistance of Encyclopaedia Britannica Films, has prepared a skillful cinematic résumé of our current housing problem in a succinct, eight minute, 16mm. sound production, *Building America's Houses*.

The first part of the film demonstrates the old construction methods, showing how slow hand labor has kept the cost of houses up through the years. A round table discussion of city engineers, contractors and labor representatives concludes that the eventual solution of the housing dilemma lies in mass production methods, which are currently balked by the reluctance of labor to accept such timesavers as the paint sprayer and a fierce tenacity for outmoded building codes and "make work" practices.

This well turned and timely film is available for sale from Encyclopaedia Britannica, Chicago, or it can be rented at a nominal fee from various film libraries throughout the country.

### LIVERPOOL LEADER

The progressive collocation of pulpit and projector finds an enthusiastic reception wherever it has been tried. The first diocesan film unit in England has been formed in Liverpool, under the direction of Lieutenant Colonel Eric C. Arden, ACL, who wrote and directed *The Case for Defense*, a recruiting film which served Britain well during the war years.

This new diocesan group, using the guide of religious pictures issued by the Church of England Films Commission, gives technical advice and assistance on the presentation of religious films as well as the production of local movies. They expect to film parochial events of historic or pictorial value in the diocese, which will eventually be screened in parish halls and church institutes.

Colonel Arden extends his invitation to all amateurs in the vicinity who are interested in becoming associate members, for whom one of the attractions will be a special class for projectionists.

### TRAVEL BY REEL

Those who do not get to Florida for the winter can take in all the tropical trimmings if not the climate. H. S. Wurtele, ACL, Box 504, Orlando, Florida, has produced a series of hundred foot place studies in 16mm. Kodachrome that show the charm of such eye filling sights as the Florida cypress gardens, the colorful Gasparilla carnival, the underwater swimmers at Silver Springs and the flowered bylanes of old St. Augustine.

These pleasant vignettes will give the armchair tourist a bright impression of the South- [Continued on page 82]

Encyclopaedia Britannica Films

• For those who live in one room with fifteen relatives and Fido, *Building America's Houses* has hope and an answer.

## $1000 wheeling

[Continued from page 59]

side of the back wheel. To top it off, I had a heavy tripod. Hand holding a movie camera is a last resort with me. The two thousand feet of film seemed like the last straw. This load was no bull, of course, but I had to carry it up a twenty two mile hill, starting right from the Union Pacific Station.

Throughout the six hours of riding, walking and collapsing by the roadside, while climbing to 10,500 heart breaking feet above sea level, I had one consolation: "Surely *no one else* would enter a movie about a bike trip!" I made several scenes of riding and walking uphill, mopping my brow (after which I wrung a two pint puddle out of the handkerchief—for humor, that is), and a "how it works" demonstration of the bicycle's English gearshift. All this was included to give a feeling of gruelling length to this twenty two mile grind.

What the movie does not show is the laborious task of making the scenes. Each starts with unpacking the camera, hunting up a rock to take its place in balancing the load on the bicycle. Next, adjusting Kilroy. Then a rehearsal of the scene for timing (which might involve a quarter mile ride uphill). Then, after a final check of camera settings, everything is ready for "Action!"

"Action!" is the signal for a big, fat cloud to come across the sun. It *never* fails! Finally, if the sun should come out again, say a half hour later, Kilroy starts the camera as I proceed up the hill. Then I have to come all the way back for the tedious job of packing away the equipment, wondering if it was all worth it. Perhaps Hollywood has reasons for using twenty men!

My notes also listed a number of scenes of riding uphill and down dale, necessary to give continuity and to show that certain scenes were taken miles apart. This method obviates explanatory titles. Another thing that some persons forget is to take plenty of sunsets and camping scenes. These, spliced in at appropriate points, serve as a calendar. Otherwise the whole movie might appear to be one big day in the life of Superman.

Home again, the real *work* started for me. Using stop action, I animated my titles, to avoid the serious air of a "documentary" about the starving peasants of Pinsk. Then I finished the action scenes, omitted because of lack of film, and got a friend to train the camera on me through exhilarating downhill swoops around curves such as Kilroy never could have followed.

When, at last, it was all spliced together, I tried the result on some friends. Even your best friend won't tell you. Remember that. But you can tell what he thinks. It was too long and slow moving; so, out came the scissors. It is a safe rule to say, "If you have the slightest doubt about a scene—cut!" Five hundred feet came out. That was the hardest part of all. An amateur would rather cut his heart out, but once out, it is never missed—the film, that is. I know, because I was mighty proud of the remaining 1750 feet—and the judges agreed with me, much to my delight.

## How to emulate a real theatre

[Continued from page 60]

film is framed in white, which offers no contrast and detracts from film image.

So, after completing my observations, I determined that I was going to take every advantage of what I had seen in the theatres, and I designed and constructed the miniature stage pictured at the beginning of this article.

The stage is made of plywood, covered with black velvet. It contains footlights in three colors (amber, red and blue are used in most theatres) and draw curtains of rayon and silk. The border designs are of gold metallic tape and are obtainable from a good ribbon counter. In the footlights a small electric motor is mounted which operates the curtains by means of four small pulleys connected by light fishing tackle.

I got the motor in a secondhand motor shop; it was originally made for a pinball machine. As shown in the illustrations, the stage is at the end of the room on a bookcase which also holds a radio that I use as an amplifier. The stage is entirely portable and is stored away in a cloth case, when not in use.

After the screen is put in place on the bookcase, it is connected to the projection booth by an eight way cable. This cable controls the curtain motor, footlights and house lights. The cable is plugged into the footlights on the stage and into a control panel in the projection booth by means of connectors made from the bases of old radio tubes. The projection booth (formerly a clothes closet) contains dual turntables and a control panel for the stage and lights, as well as record racks and a projector stand that folds out of the way when not in use. A port through which the projector light passes is concealed by a picture frame.

In presenting films, this routine is my procedure. The projector is sharply focused on the screen before guests arrive. It is so threaded and declutched that the shutter is closed. The curtains are then closed and the room lights are up full. When I am ready to begin the screening, I start the first record with the volume adjusted. As soon as I hear the first sound from the speaker, I throw the clutch on the projector (which already has its motor running and the light on, but with the shutter closed). The main title falls on the curtains, and, at this point, I throw the switch on the control panel, and the curtains part.

As they continue to open, I turn the rheostat that gradually dims out both the footlights and the room lights to total darkness, and the show is on with the smoothness of a modern theatre. Guests seem to like this theatrical beginning.

When the end title appears, I shut off the projector, close the curtains and bring up the house lights. To do this, I must use both hands; so, I installed a switch in the floor that I simply press with my foot, to shut off the turntables.

All this may sound complicated, but it really is not. I hope that others will utilize some or all of the ideas presented here, for I know that they are helpful.

## Filming winter action

[Continued from page 63]

tained long shot of a downhill race, unrelieved by changing camera positions, gives the viewer a feeling of being rooted to a single spot while things are going on all around him—things which he can merely see but cannot share. Conversely, the same downhill race, filmed in accordance with an inventive (no matter how impromptu) scenario, and making full use of the legitimate deceptions permitted an amateur, emerges as a whirlwind screen sequence of exciting fragments which, laid end to end, make an armchair viewer feel as if snow were blowing down his back!

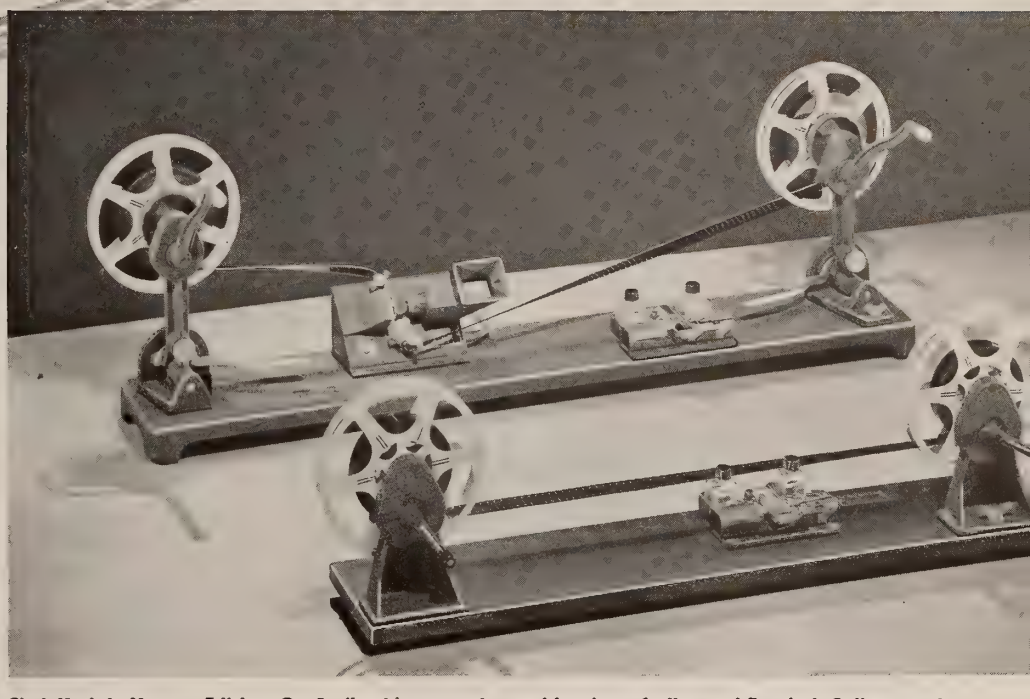
One truly classic sequence could be based on the "stem christie." Set your camera close to the ground, facing uphill, and shoot a skier, previously "briefed," coming directly into the camera, then turning off at right angles. If the snow is powdery enough, the spray thrown up should give the cinematographer an automatic lap dissolve.

Get spectator reaction shots—the movements of their heads as they follow the course of a skier, or the fear reaction, as an expert runs directly at them and peels off at the last possible moment.

Many people to whom winter sports movies are shown have, at various times, tried skiing. Very few, however, have risked the frightening thrill, and proportionate danger, of jumping. The problem, then, in filming a ski jump is to make them feel that they have.

As a suggested treatment, let us start with a long shot of the jumping hill itself—the takeoff tower high in the sky and curving downward in a steep arc to the step. There, twelve or fourteen feet below, the landing slope drops away almost vertically into a gentle

# NINE MOVIE FEET MAKE A YARD...



Ciné-Kodak Master Editing Outfit (back), a sturdy combination of all-metal Rewind, Splicer, and Viewer, is "tops" for 16mm. editing. Ciné-Kodak Senior Editor (front) accepts both 8mm. and 16mm. film . . . includes Rewind and the efficient Ciné-Kodak Senior Splicer.

Yes—that's right. Average Hollywood editing practice eliminates about two feet out of every three—for only the very best footage is saved to show.

Amateur movie editing is seldom that exacting. Yet careful film grooming is equally important—and so are good editing aids that will cut hours from your "cutting room" chores.

### *A choice of editing tools*

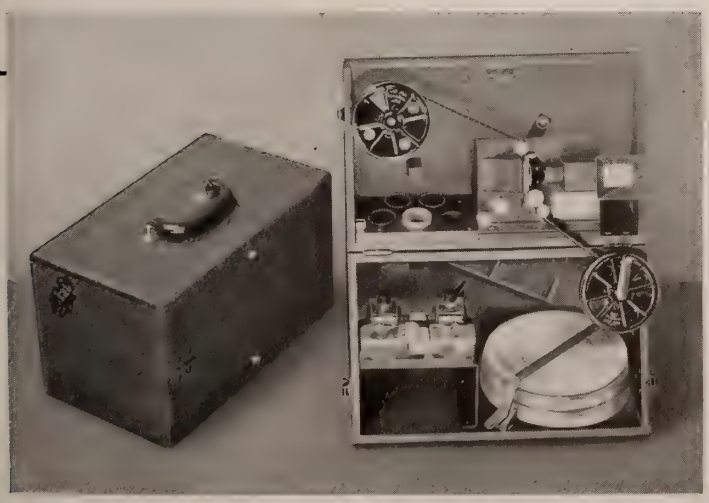
Take the Ciné-Kodak Master Editing Outfit for 16mm. film for example—and you couldn't take a better one. Here's a rock-steady, all-metal rewind base that accepts any reel up to 1600-foot capacity, winds film in either direction under finger-tip brake control, and includes the timesaving Ciné-Kodak Senior Splicer as well as the Editing Viewer which shows movies on its ground-glass screen.

Then there's the Ciné-Kodak Senior Editor, which is a lighter and somewhat smaller version of the Master Outfit . . . takes both 8mm. and 16mm. reels up to 400-foot capacity . . . includes the Splicer but not the Viewer in the basic unit . . . yet is designed to accept this last item when purchased separately.

### *A portable cutting room*

Or maybe you'd like your editing outfit all wrapped up in a neat *Kodadur* package? You'll vote for the Ciné-Kodak Editing Kit, a suitcase editing room supplied in two models—one for 8mm. film and one for 16mm.—and combining Rewind, Splicer, Viewer, work tray, film storage space, and the Editor Bracket (also available for use with either of the Rewinds)—which holds up to four processing reels of "feeder" film.

If you have already acquired parts of an editing outfit, you may want to buy one or two of these items individually. Both the Master Editing Rewind and the Senior Editing Rewind can be purchased separately. Or, if you already have a rewind, and can see how the Splicer or Viewer will be of help, they also are available as separate units. Wish we had enough space to describe the ease and certainty of splice-making with the Ciné-Kodak Senior Splicer and of scanning and marking movie scenes or individual frames with the Viewer. Better ask your Kodak dealer for the full story.



Ciné-Kodak Editing Kit—in models for 8mm. and 16mm. movies—is a complete "cutting room" conveniently packed in its own carrying case.

**PRICES**—Ciné-Kodak Master Editing Outfit, complete with Splicer and Viewer—$71.35; Rewind only—$37.50. Ciné-Kodak Senior Editor, including Splicer—$28.50; Rewind only—$12.50. Ciné-Kodak Editing Kit—COMPLETE—$62.50. Splicer alone—$16. Viewer alone—$23.50.

**EASTMAN KODAK COMPANY**

**Rochester 4, N. Y.**

Kodak

curve that leads to the long, broad straightaway.

Next, try a series of closeups and medium long shots of some of the jumpers. Show them climbing the hill, skis across their shoulders; make them climb toward you, to get the full dramatic effect of tense, lean faces and whitely frosted breath; tilt the camera, to dramatize the steepness of the hill under their heavy boots; do anything, as long as it helps to sustain interest and builds toward an anticipated climax.

Then, at the top of the takeoff, make the most of last minute details—skis pointed toward the runway, bindings being tightened, final smiles and handshakes—all leading to the breathless moment when the skis' twin tips inch slowly forward—forward. End with a figure zooming down, with a sudden spring, into the free air.

Here is where the legitimate deceptions, permitted to an amateur, come into play. A many angled and closeup effect of a single sustained action, that would ordinarily require a battery of cameras in carefully planned positions, can successfully be simulated by skillful composites of many jumps. Shoot a skier, recognizable by certain details of face or costume, at the top of the jump, and shoot him again at the bottom. Your audience will never be able to notice how many fellow jumpers "doubled" for him on the way down.

If you want to add comic relief to the tension of the action movie you are filming, try some sort of "running gag."

For example, some of the novices who first come to the hill to test out their new "barrel staves," naturally connect snow, ice and often high winds with extreme cold. The truth is that the violent action seems to keep you warm. All of us have seen bathing beauties in ski boots in pictures of some of the larger resorts.

Film some obliging friend putting on a shirt, then a light sweater, a scarf, another shirt, and perhaps a heavy sweater and a windbreaker. Have him don as much clothing as you can lay your hands on. He appears at the ski hill, swaddled in layer after layer of garments.

Get some footage of him perspiring freely and removing one of his sweaters, bring him back at intervals, always discarding another piece of clothing, of which a huge pile is growing at the top of the hill. Finish the "gag," perhaps, by collecting all the winter garments you can find and get a shot of a tremendous pile of everything imaginable.

Winter sport cinematography is not all action, however. Don't forget to train your lens on the quieter, less violent side. Sled dogs resting in the snow before the cry of "Mush" starts them straining at their harness; the deep forest pageantry of pines, unstirred by wind, bowing under heavy blankets of snow, birches shining gray against the winter whiteness; these, and thousands of similar northland snowscapes, are part of the picture, too.

If your equipment includes lights for indoor cinematography, be sure to capture the fun of a tea dance following an afternoon on the slopes. Show the row upon row of heavy ski boots steaming near the fireplace, while their owners dance in thick wool stocking feet. Speaking of fireplaces, no winter holiday would be complete without the inevitable session of "hangar flying" in front of a roaring pile of flaming logs.

The possibilities are endless. Think about them. And, if you plan a ski jaunt this year, do more than that. Decide what your movie audience would like to share of your experience—and then go out and bring it back.

## Twin club productions

[Continued from page 65]

gage in actually making a photoplay.

Although this was not a contest, a competitive spirit prevailed inwardly in each member, which was very good, because it stimulated each participant to do a better job. Each individual wanted his part in the production to show up just as well as, if not better than, that of his counterpart in the other production. Better efforts can be so produced, than if only one production is made where any individual part cannot be compared with that in a similar production. This fact proves the profoundness of the old adage, "All value is comparative."

Each director was asked to interpret the scenario, with only minor changes allowed. Each group chose names for the cast that were different from those which appeared in the published scenario. One of the 8mm. group had some Yorkshire terriers; so, these were used in the film, to play with the dropped handkerchief, consuming time while the card "shark's" wife switched decks on top of the table.

The two different interpretations are the largest interest holding items of a twin production. It is this item that can and should be capitalized upon, to get your other members out to meetings. It should also be used in advance publicity for other showings. In order to keep this interest at a high level, the progress of each group should be publicized at club meetings and in club notices and bulletins, and the productions should be completed as quickly as possible.

Nothing will kill interest so much as to let the productions lag on, month after month, with no appreciable progress. They should not be started if it is known beforehand that there will be a period of several months in which time nothing can be done. It is best to wait until the complete production can be started and finished at real speed, because, in movie clubs which are composed of people from all walks of life, there is bound to be some one, and probably some one very important to the production, who will be able to give time in the beginning, but who cannot participate later on.

Both of our groups succeeded in getting all the shooting done in three or four nights, and, even in that short time, the directors had difficulty in arranging evenings when everybody could attend. The best person in the world for a particular part will do no good if he cannot be present when all the others can.

Production, and especially the novelty of a twin production, is something different in the life of a community, and good fare for local newspapers. Do not forget to take still pictures which can be submitted to the papers, or tell them about your next shooting night, so that they can cover it.

Lastly, twin productions are investments in a club's longevity. Not only will they attract new members who will have a desire to get their names or faces in the next production, but they will be incentives for seasoned members to renew affiliation year after year, so that they will have the privilege of showing the film to their friends in their homes. It is not necessary to star in the picture either, to have the desire to show it over and over again. It may be, as it was in my case, that your home may have been used as the background; and it is an unusual experience to see a strange mistress say to a strange master — yet with the background so familiar—"*Set up the bridge table, Darling!*"

## Controlling color

[Continued from page 61]

The most practical method of individual calibration is to view a given light source, with a known color temperature rating, through the meter and to set the dial to that predetermined reading. Once this has been done, the user matches the color scale as in normal readings. The difference between the predetermined setting and the user's reading is actually the variation of his color response. This variation is adjusted on the accommodation scale of the meter, and, thus, the meter is calibrated for the color response of the individual user.

Since it is difficult for the average filmer to gain ready access to a light source of a known constant color temperature, Eastman has provided a white candle and special color temperature

filter for the purpose. The flame of the candle is viewed directly in a darkened room and the special filter, with a Kelvin rating of 2740°, is held between the meter and the candle flame. This provides the individual with a known light source of 2740° K by which to calibrate his meter.

*The Harrison light corrector.* The Harrison light corrector is a meter similar in principle to that of the Eastman meter; but, instead of matching a divided color scale with a rotating disc, it views the reflected light of a white card directly through a series of individual color gelatines. When, in the opinion of the operator, a minimum of red is apparent in that reflected light as the meter wheel is rotated, that result is to be considered the nearly correct setting and approximate color temperature of the light source you are reading. However, no compensation is offered for the variation of color response of the individual user. Many times this method of determining a color temperature reading is confusing to the operator. It has been found that a good deal of practice with the meter is advisable before it can be used with complete satisfaction.

The one feature of the Harrison meter which simplifies its use is a comprehensive indicator scale which clearly indicates the approximate Kelvin reading for each type of film and the corresponding Harrison color compensating filter to be used. This eliminates the necessity for selecting the correct filter by holding it over the meter.

It should be remembered that both meters are dependent for correct operation upon the average color response of the individual user. The color temperature meter, therefore, should not be used by persons with deuteranopia (green color blindness) or protanopia (red color blindness).

*Color Compensating filters.* Suitable filters, identified as color compensating filters (CC), are supplied with both the Eastman and Harrison meters. They are used, over the camera lens, to compensate for slight differences existing between the color temperature of the light source and the color temperature for which the film is balanced. These filters will raise or lower the color temperature as desired. Eastman supplies a basic series of seven CC filters.

In this series, the CC3, CC4, CC5 and CC6 are blue filters, used for raising the effective color temperature. CC13, CC14 and CC15 are yellowish filters, used for lowering the effective temperature. For example, if you are shooting Kodachrome Type A and are using, as your main source of illumination, 3200° K lights, you must raise your effective temperature, because this type of film is balanced for 3400° K. In such a case, a pale blue, CC4 filter

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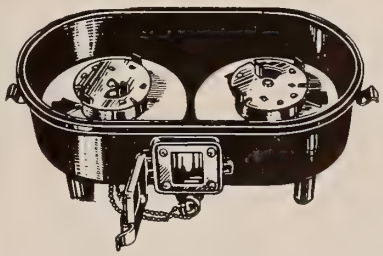

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could be used. These filters, with the exception of the CC5 and CC6, are quite pale in color and require a minimum increase in exposure.

Harrison manufactures a similar set of such filters for use with their meter which corresponds to the Eastman series. Both Eastman and Harrison filters are made in gelatine squares or in several sizes of glass, to fit standard camera lenses.

*Other filters for color film.* In addition to the color compensating series of filters, there are other CC type filters that will improve your chances of obtaining better results in color filming. The Eastman Wratten No. 1 and No. 2A are known as haze filters. They are used to obtain improved penetration of atmospheric haze for such shots as distant mountain scenes. The No. 2A filter affords a warmer effect in color quality than No. 1, for scenes taken on overcast days or in the shade under a clear blue sky, when an excess of ultraviolet light is present. The No. 1 absorbs ultraviolet below 3600° K and the No. 2A absorbs ultraviolet below 4100° K.

Three other filters are frequently used with Kodachrome. The Wratten No. 79 (blue) compensates for an extreme color temperature from 2415° to 5400° K. The Wratten No. 80 (blue) permits use of daylight type Kodachrome with Photoflood or CP lamps. However, for best results and faster film speed, Type A Kodachrome without a filter is recommended. The Wratten No. 85 (yellow) permits use of Type A Kodachrome with daylight.

Ansco Color film is balanced for a normal sunlight temperature of approximately 5400° K, without consideration for ultraviolet content. The manufacturer has supplied his own series of three ultraviolet absorbing filters to allow for this difference of light quality.

UV15—for slight haze correction.

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UV17—for maximum correction.

No. 10—for use of Tungsten Type Ansco Color in daylight.

No. 11—for use of Ansco Daylight Color with tungsten light.

*Reflected light.* In addition to using a color meter and compensating filters, and selecting light sources corresponding to the film balance, you should adapt yourself to detect the possible presence of reflected light that may distort the light falling on the subject you are filming. An example of such distortion might be illustrated by a subject being placed in front of a building of red coloring. Though the direct rays of sunlight are of the proper color temperature for your film, they will absorb a certain amount of red coloring when they strike the building. In turn, the overly red rays are then reflected

on the subject being filmed. The finished color film will reveal this distorted red coloring.

Unless the eye is trained to observe these reflections, the brain has a tendency to associate the coloring of the two objects into a unit and not to segregate the reflective qualities concerned. Similarly, the blue light reflected from the sky on a body of water or from glass windows will also produce such color distortions. If the eye is properly trained to detect these reflections, they can be eliminated either by changing the subject's position or by reading the reflected color temperature and then compensating for it with appropriate filters.

These are the basic facts concerning color temperature. They are the accumulative results of untiring efforts by film manufacturers, motion picture experts and researchers alike. To capture that elusive quality, perfect color balance, it is now up to you, the cinematographer, to watch your color temperature.

## When you go to Mexico

[Continued from page 62]

and span new hotels, ruined palaces and smoke belching factories. You will want a lot of footage of Monterrey. But, unless your film is unlimited, remember that there is a lot of Mexico beyond; and the farther you go, the better it gets.

Somewhere near the halfway point on the road to Mexico City, you cross the Tropic of Cancer. For many tourists who have never been in the Torrid Zone, a stop for a picture here is almost a "must." But plan your stop before you get there. Nature has unwisely located this line, and the government has led a highway across it, at a point that is outstanding for its lack of scenic appeal. So, plan a bit of action, to film before the colorful stone monument that the government has erected here.

If you have one of your party dressed in a sun suit standing on the south side of the stone monument, fanning herself and shaking hands with a well wrapped and shivering individual standing on the north side, you will have the satisfaction of knowing that you have used the most completely tested formula for making this crossing interesting. It has probably been done a hundred thousand times.

On beyond the Tropic of Cancer, and until you are within a hundred and fifty miles of Mexico City, you ride through a world that is low and tropical. You will have ample opportunity to stop and penetrate the brush on either side for genuine jungle shots, with orchids hanging from the trees. If you care to take the time, you may even creep up

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within shooting range of flocks of wild parrots. They are as bold and brash as bluejays in their wild state, and, if they are inclined to take a siesta in the roadside brush, they are relatively easy to approach. Even if you do not hunt them down for closeups, you will certainly see flocks of them flying by on several occasions. They are most easily identified in flight by their heavy, business like manner of thumping along through the air. You may, too, have taken a quick shot at a roadrunner—that interesting bird that has made such a specialty of running as to have virtually lost the power of flight.

On the way south from Monterrey, the jagged Sierra Madre mountains march along beside you, fitting the edge of the sky with a notched and gnarled horizon. At Tamazunchale, the mountains cut sharply across your path. You leave the main highway for a brief detour through the main street of this tropical Indian town. Then, back on the road again, you wind upward sharply into the mountains, and suddenly are completely out of the tropics.

The novelty of this magnificent drive again will lure you into running down your stock of film unless you have some sort of ration system. Just remember that mountains may embellish a motion picture, but that they alone will not make a good movie. On the other side of the mountains there is more for you to see.

The bare desert which you strike, as you emerge from the winding ranges to the central plateau, is cleaner and more picturesque than the desert of the north. On its edge, you pass directly through the heart of one of the poorest of all Indian tribes, but a tribe interesting for its backwardness and its preservation of old ways. Now, however, Mexico City is only a hundred miles away, and the chances are that a "headed for the barn" feeling about the capital will keep you from using as much film as you should.

Your particular interest, plus hundreds of guide books, plus thousands of guides, will determine what you shoot in Mexico City. Whether you are there for a week or a year, whether it is your first or fiftieth trip, there is still something left that should be in your film. You will want some of the stereotyped pictures—the canals of Xochimilco, the Pyramid of the Sun—but keep a sharp eye out for distinctive touches, to lift conventional views out of the rut. You will want a picture of the Palace of Fine Arts, but try to catch an Indian weaving straw toys on the steps.

It may be that you will not be able to go to Panama, or even on to the other end of Mexico; so, in all probability, Mexico City will be the hub of your Mexican travels. In a matter of hours you may drop down to the ocean on either side. You may roll up to quiet, colonial Guadalajara. You should ride down to fabulous Oaxaca, rich with its ruins of a glorious past. You may, with but little trouble now, get down into the Isthmus of Tehuantepec, famed for its beautiful Indian girls and their rich and colorful costumes.

Wherever you go, do not let the color and contrast confound you. Remember that the essence of motion pictures is *motion*. Keep it in mind every time that an interesting Indian obligingly freezes into immobility when you point the camera. Get your film record of the gorgeous costumes of the girls of Tehuantepec, but get them as they go gayly along the street and not as they pose considerately in a doorway.

When Mexico was first thrown open to the tourist invasion only a decade ago, Mexicans were resentful of the fact that only the contrasts of the country—the primitive and backward features—received full tourist attention. A polite but firm Mexican might step up to you anywhere, as you took a picture of a thatched hut, and chide you in careful English for doing so, when his town could offer for your camera the neat modernity of a new service station, or the still fresh façade of a new hotel. Mexicans have grown more tolerant now of the tourist's tireless pursuit of things odd, antiquated and ancient. But remember, when you shoot the numberless contrasts of Mexico, that they will not look like contrasts in the finished film unless you get opposite facets into your picture.

The friends at home will be much more impressed with the quaintness of the thatched hut, if somewhere near it in the film you have a shot of children pouring from the door of a modern, well equipped village school. The Indian trudging along the highway busily spinning on the most ancient of spindles will look all the more distinctive if you get him as he plods by a new service station. The countryman shuffling down the road behind his overladen burro will stand out all the more if you wait to take his picture until a new and overladen truck is rolling by.

Remember, over and over again, that it is not a motion picture if there is no motion in it. This brings up the problem of the Indian inhabitants as models. As the people who are most distinctive, you will want a preponderance of them in the film. They are easily divided into three classes by the simple expedient of pointing a camera at them.

There is the spoiled Indian, who ruins the shot by scurrying up with outstretched palm, to demand a day's wages or more, every time he hears a shutter click or a movie camera whir. Be patient with him; he was spoiled by people from home. Thoughtless tourists, unmindful of the exchange rate of the American dollar, have passed out

to charming Indian children sums of money their fathers could not earn in a day's work, as rewards for a shy smile at the camera. Tourists have met, without resistance, the most ridiculous demands of the first Indians with outstretched palms, with the result that the next Indian makes an even more outrageous demand. The proper course for halting this evil trend is to smile pleasantly and say, "*Dios solo pagara en el otro mundo,*" meaning, "God will pay you in the next world." Only rarely will this arouse a native to actual violence.

The second group of Indian natives takes in those simple, lovable people who are naturally unaffected and accommodating, and who, upon request for permission to film them, obligingly freeze into the type of pose made necessary by the limitations of the camera in the days of the tintype. Getting naturalness and mobility into their movements often requires an assistant — some one to make a fuss over the Indian mother's baby, or to exclaim over the preposterous load on the Indian's donkey or the lashings with which the load is held on—while you proceed to shoot the scene. It is not necessary to know the Indian's language to do this. The tourist's curious language and actions are fully as diverting to the Indian as the Indian is to the tourist.

The people in this group are friendly folk, but shy. Take time to make friends and to overcome the shyness. After all, consider how you would feel if conditions were reversed. Your electric washing machine at home is a more marvelous thing to a country Indian than anything you will find in his country. Yet you would not like it if he stuck his head and camera into your kitchen on wash day and took a brisk bit of footage of your machine without a word to you.

The last group you may never encounter along the highway now, but they may still be found a few miles to either side. These are frightened wild things who are not accustomed to tourists. They lurk inside dark doorways and are seen only as whites of eyes floating in the dark. These people, too, yield to time and care and an even fuller demonstration of friendliness, but often the time they take is not justified by their value as picture subjects.

Wherever you go in Mexico, you find a whole new world of geography, agriculture and society. Whether you are there on a two week trip or there for a year, there is one thing to remember every time you press the button of your camera. You will be back; so, mix haze filter, portrait attachment and light meter with a dash of friendliness, thought and care in the shots you make. Don't hurry. Don't try to do it all on this trip. You cannot do it all on this trip. You will be back!


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## Amateur clubs

[Continued from page 64]

in the headquarters of the city's Veterans of Foreign Wars. The club's president, David Buck, presided at the ceremonies, with Richard Shuett, a past president of the group, outlining the club's history since its founding in 1942. Mrs. J. G. Kretschmer has been giving a series of instructional lectures and demonstrations at regular meetings, covering recently such subjects as the use of accessory lenses and the correct selection of filters.

**Seen at Westwood** Members' films have been featured on late programs of the Westwood Movie Club, gathered in St. Francis Community Hall, in San Francisco. Among the pictures seen on the club's screen have been *Feather River to Grass Valley*, by Walter C. Clifford; *Santa Claus in Person* and *Santa Catalina Island*, by Harry Kahn; *Northern Sights*, by Leo M. Kerkhof, ACL, and *Lassen National Park*, by Joseph Pissott. Recent lectures in the club's educational series have included *Acting and Directing*, by Harry Berman; *Running Gags*, by Walter Johnson, and *Indoor Movies with Photofloods*, by Angus Shaw.

**San Francisco elects** New officers for 1947 were elected by members of the veteran Cinema Club of San Francisco, gathered recently for their annual dinner in the Defenders' Room of the Women's City Club. Listed on the slate are Charles D. Hudson, president; Benjamin Nichols, vicepresident; Rudy W. Arfsten, ACL, secretary, and Lloyd Littleton, ACL, treasurer. Serving with them on the board of directors will be Lawrence J. Duggan, ACL, E. G. Petherick and E. L. Sargeant. *Rambling Through The West*, a series of Kodachrome slides by Loring D. Powell, and *Canadian Rockies Vacation*, a 1500 foot color travelog by Leon Gagne, were the screen fare at the dinner meeting.

**Show in Kenosha** More than 300 members and guests of the Kenosha (Wisc.) Movie Makers Club gathered recently in the city's Youth Foundation for the group's sixth annual public screening. Featured on the program were *Appleodeon*, by the Reverend Edwin Jaster, ACL, and *Thunder Mountain Country*, by Bernard Hockney, 16mm. and 8mm. award winners in the club's late annual contest. A surprise entry on the program was *Poor Elmer*, a Kenosha group production. Other contest winners, not screened at the Youth Foundation gathering, were *Cherry-O*, also by the Reverend Mr. Jaster, and, in 8mm., *Northern Paradise*, by Richard Nelsen, and *Reflection*, by Eldon Voelz, ACL.

**For Kansas City** Gathered in Atkins Hall of the community's Nelson Gallery, members and guests of the Kansas City (Mo.) Amateur Movie Makers saw a recent screening of the group's outstanding films of 1946. These were *Interlude in Iceland*, by Robert C. Davis; *Kansas City Alphabet*, by Dr. W. H. Goodson; *For 200 Million Years*, by Elliott M. Barnard, ACL; *Vacation Sports*, by Dr. W. M. Hoehn; *Canadian Holiday*, by C. W. Simpson, ACL, and *A Letter to Grandma*, by J. C. Sherard. William Crick, H. B. Hutchings and D. D. Grenshaw were in charge of the screening.

**At Philadelphia** *Lighting the Christmas Scene*, a discussion and demonstration by Roland Hoot, was the featured item on the holiday program of the Philadelphia Cinema Club, gathered in the Little Theatre of the city's Franklin Institute. Seen on the club's screen were *Christmas Package* and *Christmas Tree*, by Walter I. Bruner, jr.; *Paintings by Jack Frost*, by Mrs. Frank Hirst, and *The Boss Comes To Dinner*, Ten Best award winner by Patricia and Ryne Zimmerman, ACL, from the Amateur Cinema League's Club Library. Claire Rasch and Elizabeth Jervis rounded out the gala program with musical selections.

## Making a GI record

[Continued from page 69]

and heat of Bengal, was shipped to us as surplus from a photo outfit in Alaska! Edge fog, whether from the heat or cold, spoiled much of the footage. Consequently, technical perfection suffered, since a few of these scenes had to be used for the continuity of the picture.

The story was filmed from the comedy point of view, and the problem of appropriate titles, as it always will, came up. Seeing the silent film comedies of Harold Lloyd and Buster Keaton pointed the way for me. Their titles were short, to the point and witty. So, before showing a GI lying in his bunk, a title was inserted reading, *Horizontal Mac — in his favorite position.* Other titles were similar, like *Ten minutes after dinner—sweating out supper* and *GI's to be home by December—War Dept.* with a short dissolve to *Months later. "Chow!"* was one of the few spoken titles.

A full shot of the fellows jumping out of their bunks and running for the mess hall was what I wanted—and did not get. To have those boys get out of

bed just for a picture, could not be managed. "Poor Mac," they would say whenever they saw me with a camera, "the heat's got him." Pretty soon it was not only the Hindu bearer who shook his head. A fellow cinematographer took pity on me. I was able to take several short closeups of his feet swinging out of bed, trousers being buckled, feet being shoved into shoes and a shirt being jerked off the line. This montage effect turned out better than the original idea.

Several of the inserts required a replica of the outfit's bulletin board. It was first shown to reveal an announcement of a monsoon storm about to strike Gushkara. Dark menacing clouds and trees blowing furiously (at eight frames a second) in the wind were to give the effect that the storm had arrived. A lightning flash lasted only a few frames. For a prolonged and startling effect, I spliced frames of alternately black and white "leader" film before the short, actual lightning streak. Raindrops striking a puddle of water directed attention to the downpour. After several scenes of rain, the clouds broke up, revealing the sun. My bunkmates really throught that I went "berserk" that day, when I went out into the gale, pointed the camera a few feet from a mud puddle and started to take pictures.

When I was overseas, I did not plan a night guard duty sequence for "Horizontal Mac." My brother started it all when he sent me a new wide angle lens that he "acquired" in Germany, and, he said, a half dozen rolls of a French reversible film called, "Bouche," with a Weston rating of about fifty. At home, eight months later, I saw that the results were badly underexposed. I tested the wide angle lens and found the "F" stops to be incorrectly calibrated. One stop was lost there. Then the French "Bouche" film with a rating of fifty turned out to be German Isopan with a rating of about sixteen, and, to top it off, the camera, even when set for silent speed, was taking pictures at twenty four frames a second!

Like every amateur who hates to throw away any footage, I pondered on how I could make use of my underexposed takes. My father happened to see the footage and commented on the beautiful night scenes. It was only a thought or two later that led "Horizontal Mac" to do guard duty at night among the underexposed scenes of airplanes. The inserts of Mac were shot against the sky, using a 23A filter with no compensation. They matched perfectly. Incidentally, "Horizontal Mac" did go through the trials and tribulations that were later filmed as inserts for this picture.

At the bulletin board, Mac reads good news. He is on a shipment for the "first available transportation to the United


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States." Instead of handling the reaction conventionally, I used big close shots of Mac's eyes widening, followed by the screen filling words *to the United States*. This gave the effect of Mac being stunned. A sign, *King George's Wharf, Calcutta,* dissolved in, and the locale was set for the GI's going up the gangplank.

Smooth transitions in time and locale are most difficult when you have so many scenes without fades or dissolves. The only logical solution was to have more inserts at the beginning or the end of a sequence, where these time transitions could be worked in. The subject matter for these inserts was the ship's newspaper, which also took the place of titles, to inform the audience of the position of the ship. A pocket sized calendar, with Mac constantly checking off the days, was used as a "running gag" as well as for supplying another transition device.

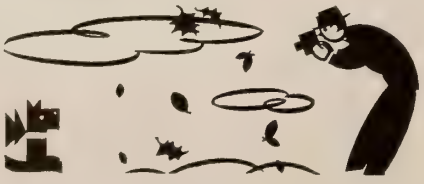
A fade in on the ship's newspaper reveals the vessel to be near Singapore at sunset. The film was not actually exposed at sunset. It was the case of that wide angle lens, "Bouche" film and the twenty four frames a second camera again. However, much of the film was too underexposed for twilight or even night scenes. To fill in this gap, shots of the ship's newspaper announced the progress of the voyage in a series of dissolves, such as *China Sea, Philippine Islands* and *International Date Line.*

*USA Tomorrow* dissolved to Mac anxiously scanning the horizon. All scenes of Mac aboard ship were filmed on our apartment roof. The brisk wind waving the radio aerial and the door frame easily passed for the deck of a vessel. Cut in after the staged roof shots were the actual scenes of the "Welcome Home" boat and the enthusiastic response of the GI's. Mac was again seen, marking off the last day on the calendar, then ripping it up, and as he waved happily, the picture faded out for the last time.

## The clinic

[Continued from page 70]

some excess of cement. Eventually, the motions become almost automatic, and one presses the cement brush against the bottle side just hard enough to leave the correct amount of liquid for rapid, but steady, application to the film edge. To acquire this facility quickly is to be kind to your movie audiences.



## Practical films

[Continued from page 71]

land, as well as provide the Florida visitor with a lasting reminder of his sojourn in the sun. Descriptive folders may be had by writing to Mr. Wurtele, who expects to make 8mm. prints of these films available in the near future.

### GOOD IMPRESSION

As part of their promotional program, the Harris-Seybold Company has produced a comprehensive 16mm. color picture, with sound, of the offset lithograph industry, *How to Make a Good Impression.* A non-technical presentation of the lithographic process in terms of its advantages to buyers of printing, it shows the basic differences between lithography, letterpress and gravure, in addition to the colorful effects and realistic illustrations made possible by lithography.

Pathescope Productions left no stone unturned in recording the high speed action of a huge four color offset press; a special platform was suspended from a traveling crane in order to film the action from feeder to delivery in one uninterrupted shot. To demonstrate detailed processes like the dot etching technique, microscopic lenses were used; and telescopic lenses show the movement of small parts inside the press. Animation is used to advantage in several sequences, to simplify the more technical phases of platemaking and press operations.

The film is available on a free loan basis. Requests for loans for prints, deposited with Modern Talking Picture Service, 9 Rockefeller Plaza, New York City, are channeled through the Cleveland office of the Harris-Seybold Company.

### ON THE TOWN

In a revised Kodachrome print of their popular 800 foot 16mm. film, *New York Calling,* the New York Central System, ACL, offers an up to the minute movie tour of the high spots of Gotham, leading off with shots of the spectacular skyline viewed from a sightseeing launch. Little has been overlooked by Director Frederick G. Beach, FACL, in his camera coverage of the Big Town; the blazing lights of Times Square, the towering shafts of Radio City and the more mellow historic buildings of Lower Manhattan are only a few of the points of interest to be seen.

The picture is replete with all the eye catching scenes that make New York City the town people love to visit, but don't care to live in, as the platitude goes. A catalog, listing the local distributors for the film, can be obtained by writing to the Motion Picture Bureau, New York Central System, 466 Lexington Avenue, New York 17, N. Y.

# News of the industry

[Continued from page 68]

**Holmes projector** New to the 16mm. sound on film projector field is the Rex projector, produced by the Holmes Projector Company, 1815 Orchard Street, Chicago 14, Ill. The Rex is said to be the only machine that accommodates either the standard or the Series II motion picture lens. Four film perforations are engaged at a time by large ten tooth sprockets, a factor which tends to add to film life. The projector will take 500, 750 or 1000 watt lamps without any adjustment, while its amplifier provides a fourteen watt output. Film reel capacity is from 400 to 3000 feet. The Rex's weight is approximately forty pounds, and it is housed in a cast aluminum case, in which a twelve inch permanent magnet type speaker is mounted.

**Young America** It is now possible for owners of Young America films to replace damaged 16mm. footage for five dollars for each hundred feet, according to an announcement by Young America Films, Inc., 18 East 41st Street, New York 17, N. Y. Prints are to be returned to Young America, where they will be examined and the necessary footage will be inserted. The new footage will be Vaporated and spliced into the print without extra charge.

**RKO Pathé** Something approaching a record was established when RKO Pathé, 626 Madison Avenue, New York City, produced a film about marketing in seven days, for the sales promotion division of the United States Rubber Company. Speed was essential, because the film had to meet a conference deadline. The finished picture was ready and previewed twenty four hours before the conference.

**Victor** City schools in Nashville, Tenn., have purchased twenty one Victor sound motion picture projectors, manufactured by Victor Animatograph Corporation, Davenport, Iowa. Each school in the Nashville system has an audio visual chairman who acts as supervisor. All films come from one central film library, which enables individual schools to have a wide variety of material at their disposal.

**Academic** Milton J. Salzburg and Harold Baumstone have severed their connections as president and vicepresident of Pictorial Films, Inc., and are devoting full time to their own organization, Academic Film Company, Inc., with temporary offices in Room 2200, 1450 Broadway, New York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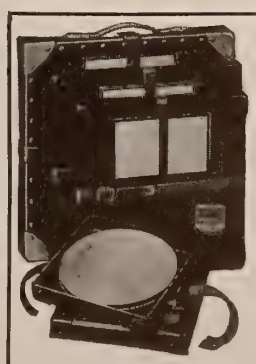

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City. Pictorial was founded by Mr. Salzburg and Mr. Baumstone in 1935; in 1945 their interests in the company were bought by Pathé Industries, Inc., while they continued as officers.

Academic Film Company commenced operation in 1940, but was suspended during the war. The company will now specialize in the production and distribution of 16mm. educational films, but it will also work in the entertainment and industrial film fields, as well as serve as a production and distribution consultant.

**Ampro** Helmuth Spandow, president of Foto-Ab. Skandia, and Keith Dureau, managing director of Brown & Dureau, Ltd., have both made recent visits to the Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

**Pictorial** Keeping step with the current trend toward lower prices, Pictorial Films, Inc., Pathé Industries, Inc., subsidiary, RKO Building, Radio City, New York, has decided upon an immediate price reduction of twenty percent on all *Pictoreels*.

**Radiant** A miniature reproduction of a stage, including drops, that should be popular with children, is being produced by the Radiant Manufacturing Corporation, 2627 West Roosevelt Avenue, Chicago 8, Ill. Small and inexpensive, the "Little Theatre"—twenty seven inches high, twenty four inches wide and eleven inches deep—features a nine by twelve "Hy-Flect" glass beaded screen. It is lithographed on heavy cardboard in maroon, white, gray and black. Further information may be had from dealers.

**NAVED** One of seven regional meetings planned for 1947 by the National Association of Visual Education Dealers was held on January 31 and February 1 at the Biltmore Hotel, Atlanta, Ga. Visual education dealers from Maryland, Virginia, North Carolina, Tennessee, Alabama, Florida, Georgia and Mississippi attended.

**Camera Specialty** Distributed by Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y., the new Voigt projector for two by two inch slides features a vent cooled slide carrier that automatically centers slides, a double condenser system and a spiral tube focusing lens with a "sure grip" control. With a streamlined body, the projector stresses simplicity.

**Garron** A late contribution to the tripod head field is the King Panhead, manufactured by the Garron Company, Inc., 1133 Broadway, New York 10, N. Y. The "panhead" is con-


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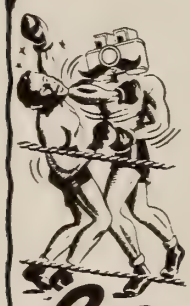

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structed of solid brass, with a high nickel finish. Precision machined, it "pans," swings and tilts with a twist of the wrist.

**Screen Adette** Merriman H. Holtz, president of the Screen Adette Equipment Corporation, 611 North Tillamook Street, Portland 12, Ore., announces that sales plans for West Coast operations representing many manufacturers of audio visual equipment have been completed. Complete service departments will be established shortly.

**Popular Science** Dr. David J. Goodman has been appointed editor in chief of the new Audio Visual department of Popular Science Publishing Company, 353 Fourth Avenue, New York 10, N. Y., according to an announcement by Arthur J. Crowley, director of the education department. Dr. Goodman has had nine years of experience in audio visual work with public schools. He has also been an editor with Young America Films, Inc., and with *Educational Screen*, as well as educational supervisor for the New York City Board of Education program.

**Knowledge Builders** A series of films in 16mm. sound under the general title of *Practical Geometry* is being distributed by Knowledge Builders Classroom Films, 625 Madison Avenue, New York 22, N. Y. The films were produced by John R. McCrory, in collaboration with Ray C. Jurgensen, instructor of mathematics at Culver Military Academy.

**Jordanoff** B. N. Skellie, formerly of Willard Pictures and the United States Coast Guard, has taken charge of the industrial motion picture and slide division of the Jordanoff Corporation, 595 Madison Avenue, New York 22, N. Y. Several hundred training manuals were prepared for the armed forces by the Jordanoff Corporation during the war.

**Aurora** First models of the new Aurora projection screen were assured of delivery before Christmas, when Aurora Industries, Inc., 219 West Chicago Avenue, Chicago 10, Ill., arranged for their shipment by air.

**Wil-Sel** Fresh to the field of unipods is the Master Pan Pod camera support manufactured by the Wil-Sel Products Company, 3440 North Knox Avenue, Chicago 41, Ill. A simplified height adjusting mechanism is an outstanding feature of the Master Pan Pod. By means of the "Magic Clutch," the head can be locked into position at any desired height. The complete unit weighs only twelve ounces.

# Book reviews

■ *Best Film Plays—1945*, edited by John Gassner and Dudley Nichols, 648 p., cloth; $3.00; Crown Publishers, 419 Fourth Avenue, New York 16, N. Y.

Here is a rewarding volume to consult if you want to see how the experts go about scenarizing their plots and situations. Most of the screen plays chosen are adapted from novels; hence, the amateur scenarist will find a comparative study of the treatment, as presented in this book, with the original work a revealing lesson in translating a story to cinematic terms.

The dialog and continuity devices that contributed to the success of such top drawer films as *The Southerner*, *Double Indemnity* and *The Lost Weekend* are presented in readable style, though a full accounting of camera viewpoints would have made the book of more interest to amateur filmers.

Dudley Nichols starts things rolling with a keen discussion of the Hollywood impasse, and you won't find a more authoritative group of screen writers between two covers than Billy Wilder, Charles Brackett, Ben Hecht, Dalton Trumbo and Sidney Buchman. —*W. H.*

■ *Television Programming and Production*, by Richard Hubbell, 214 p., cloth; $3.00; Murray Hill Books, Inc., 232 Madison Avenue, New York 17, N. Y.

Here is an exhaustive, highly technical study of the entire range of television—from its earliest beginnings, with techniques borrowed from screen, stage and radio, to present day postwar developments.

Illustrated by more than fifty photographs and numerous line drawings, this new text offers accurate and detailed information on all phases of studio technique, cameras, lighting, staging, direction and production. Supplementing the slim library of television literature (Captain William C. Eddy's *Television, The Eyes of Tomorrow*, published in 1945, is best known), Mr. Hubbell's volume includes valuable details of postwar electronic research in video transmission.

In addition, the author has written important chapters on television programming in England (where the BBC made television entertainment available to the public several years before the war); television versus other individual media of entertainment; as well as a discussion of television's economic aspects. Of special interest to home movie enthusiasts is a chapter describing the importance of 16mm. movies in modern television production.—*F.H.jr.*

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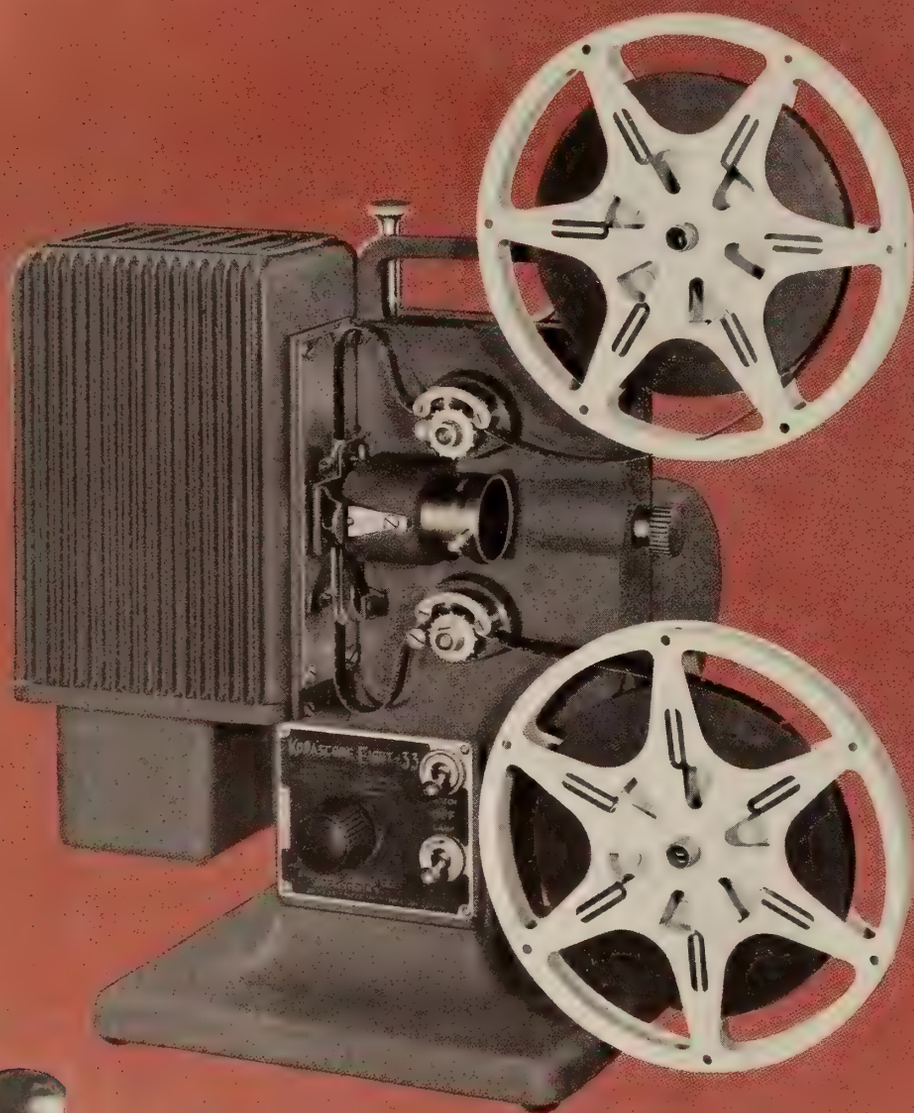

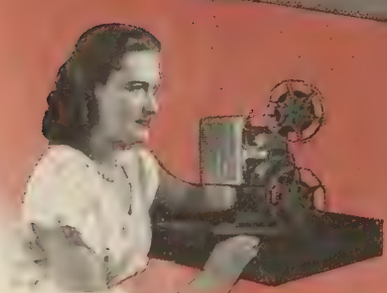

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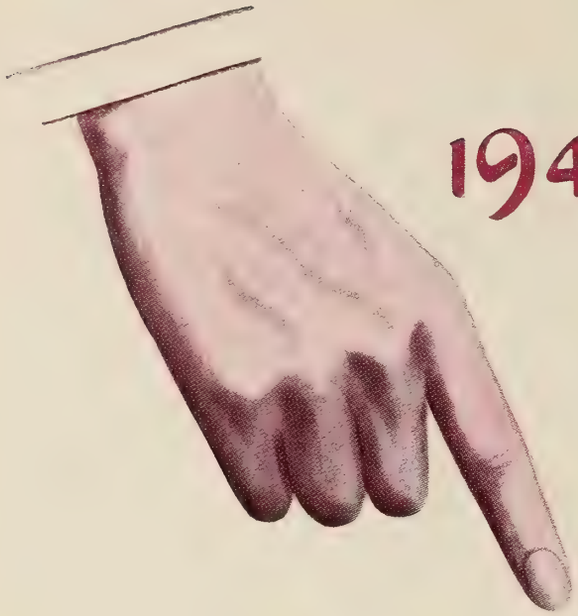

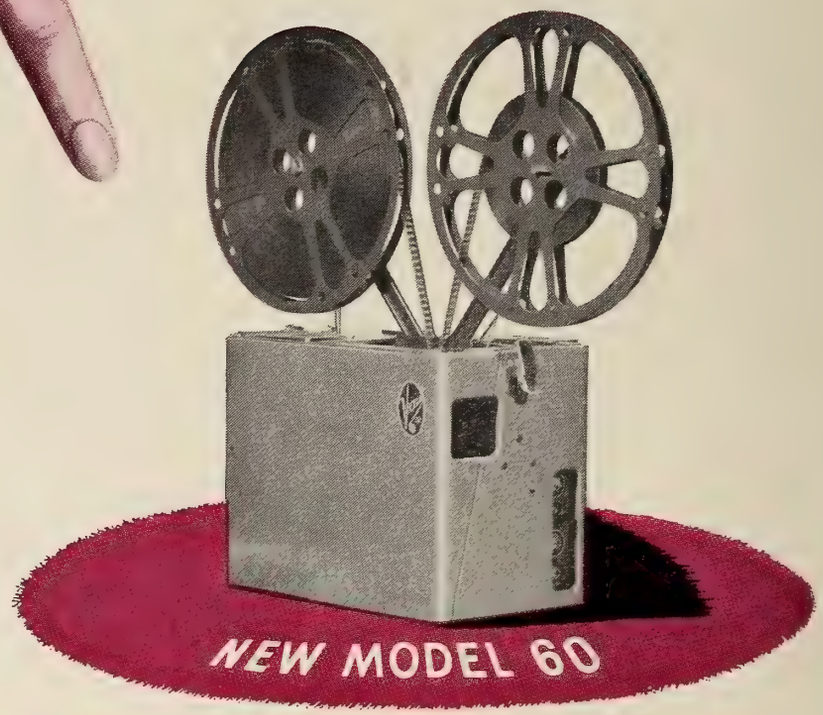


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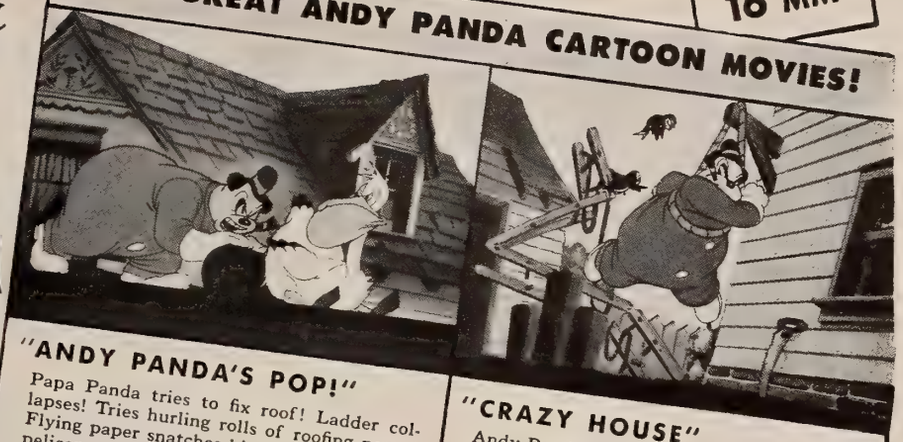

### "ANDY PANDA'S POP!"

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Vol. 22
No. 3

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

March 1947


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• ON THE COVER: Kodachrome courtesy American Cyanamid Company.


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*Consultant Editor*

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*Assistant Editor*

**JAMES YOUNG**
*Advertising Manager*

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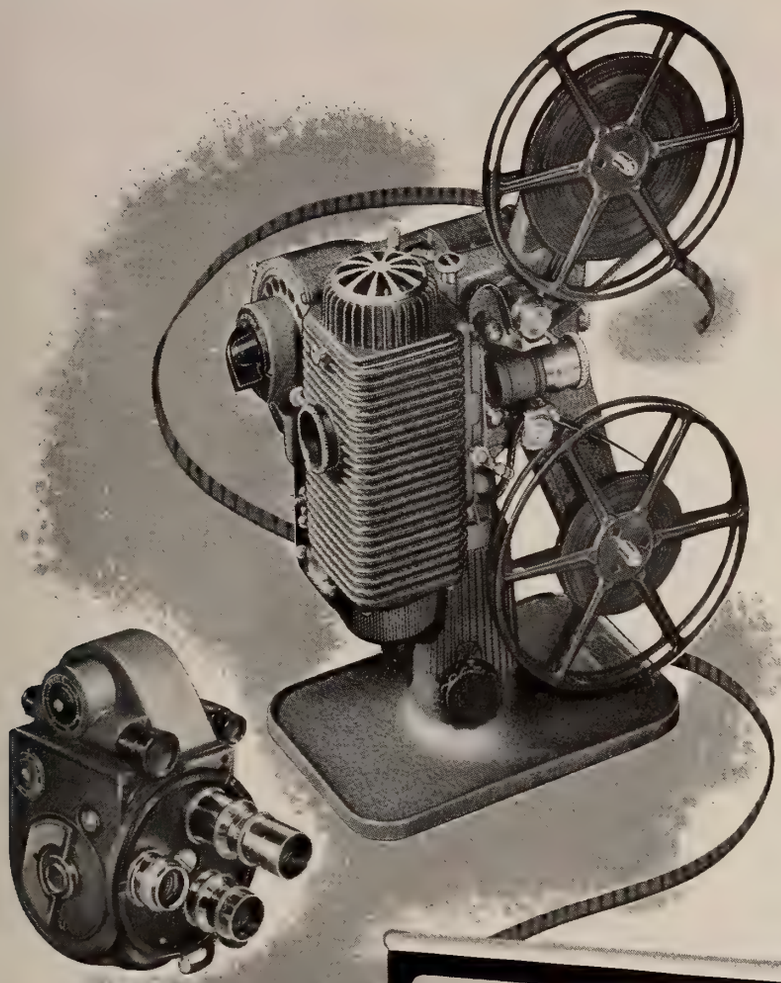

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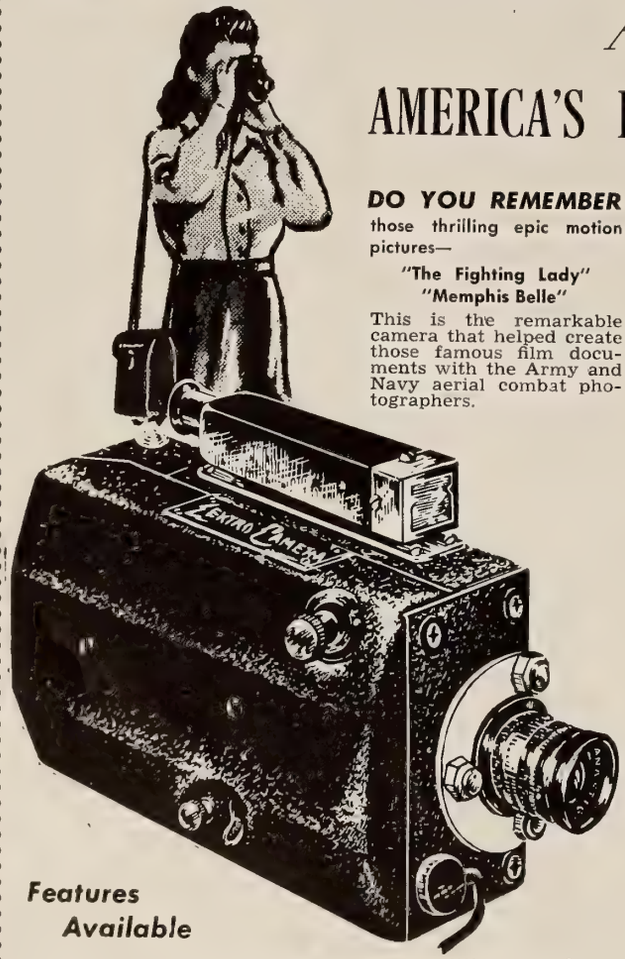


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# Closeups—What filmers are doing

You really have to see this one to believe it. But, with our right hand on a stack of *ACL Movie Books,* we can soberly swear that we have now witnessed a fishing film in which the fish's approach to and acceptance of the lure is pictured *under water!* Dale Clark, ACL, of New York City, is this new and wondrous Walton, and the action takes place in a mountain pool in Idaho, not in one of those fancy Florida tanks.

The sequence is really tripartite in its makeup. There is a camper seen fishing from the bank of the pool. Parked in a boat out in front of him is another camper who, peering through an underwater viewing box, apparently is directing the angler's actions. The third part —the movements of the fish as seen by this second character—are subsurface scenes of the victim, filmed, so help us, by Mr. Clark as he swam around after it. His camera, it seems almost needless to add, was securely housed in an underwater camera box of his own design.

Movie Makers records with sincere regret the sudden passing, early in February, of Nelson L. Greene, 65, publisher and editor of *Educational Screen,* our Chicago contemporary. As founder editor of this audio visual aids journal, Mr. Greene guided its development from the first issue in January, 1922, to a gala Silver Anniversary number just published in January of this year.

People and Places: Charles R. Dobbins, ACL, generally of Trenton, N. J., is, at the moment of writing, traipsing about Chichen Itza, in Yucatan, on the trail of the Mayan pyramids. . . . Leo J. Heffernan, FACL, not unknown around New York City, is at the same moment meandering about New Orleans, recording the dynamic doings of the annual Mardi Gras.

That bearded party peering manfully out of this page is none other than Al Morton, FACL, normally one of the more gentle and retiring citizens of Salt Lake City. He reports getting five buckskin on this safari, whether by scaring them or shooting them we don't know.

If you are one of the scores of individuals or club program chairmen who have written us asking how you might arrange a screening of the Ten Best and Maxim Award winning films by Ralph E. Gray, FACL, well, we now have good news for you. You can, if you're lucky, arrange same simply by writing Mr. Gray at Apartado 2747, Mexico, D. F.

Here's the setup. It seems that the Great Gringo is planning an auto trip north in the spring, during the course of which he will pass through some fifteen or more metropolitan areas. He will have with him his own projector (adequate for anything up to a 120 foot throw) and a collection of some half dozen of his leading pictures. If *you* have an interested group, a hall and a screen, you may be in line for a treat.

Mr. Gray will leave Mexico City early in May and will travel the following route northwards: Houston, New Orleans, Atlanta, Asheville, Raleigh, Washington, Philadelphia and New York City. His plans call for arrival in New York on May 20 and departure westward from Atlantic City on May 29. The route home will include Harrisburg, Pittsburgh, Cincinnati, Indianapolis, St. Louis, Tulsa, Oklahoma City, Dallas and Fort Worth. . . . When you write Mr. Gray, try to give as exact particulars as possible concerning your group, the prospective size of your audience and your preferred booking dates. We suggest using air mail only.

• Al Morton, FACL, on Western safari.

Covering what the baseball crowd would call the keystone sack, we took part recently in a filmic triple play which still delights us. The operation began with a phone call from Montreal. There, in the studios of Associated Screen News, Earl Clarke (1939 Ten Best winner with *Then Came the King*) was desperate for two, six foot Kodachrome scenes of New York City. Did we know where he might get them?

We certainly did. Not five minutes later we were on the phone with Frederick G. Beach, FACL, who, as head of motion pictures for the New York Central System, ACL, said sure they had the footage and they'd rush it off air mail. That was on a Wednesday afternoon. By around eleven on Friday morning the two scenes were cut into Clarke's production—and the day was saved.

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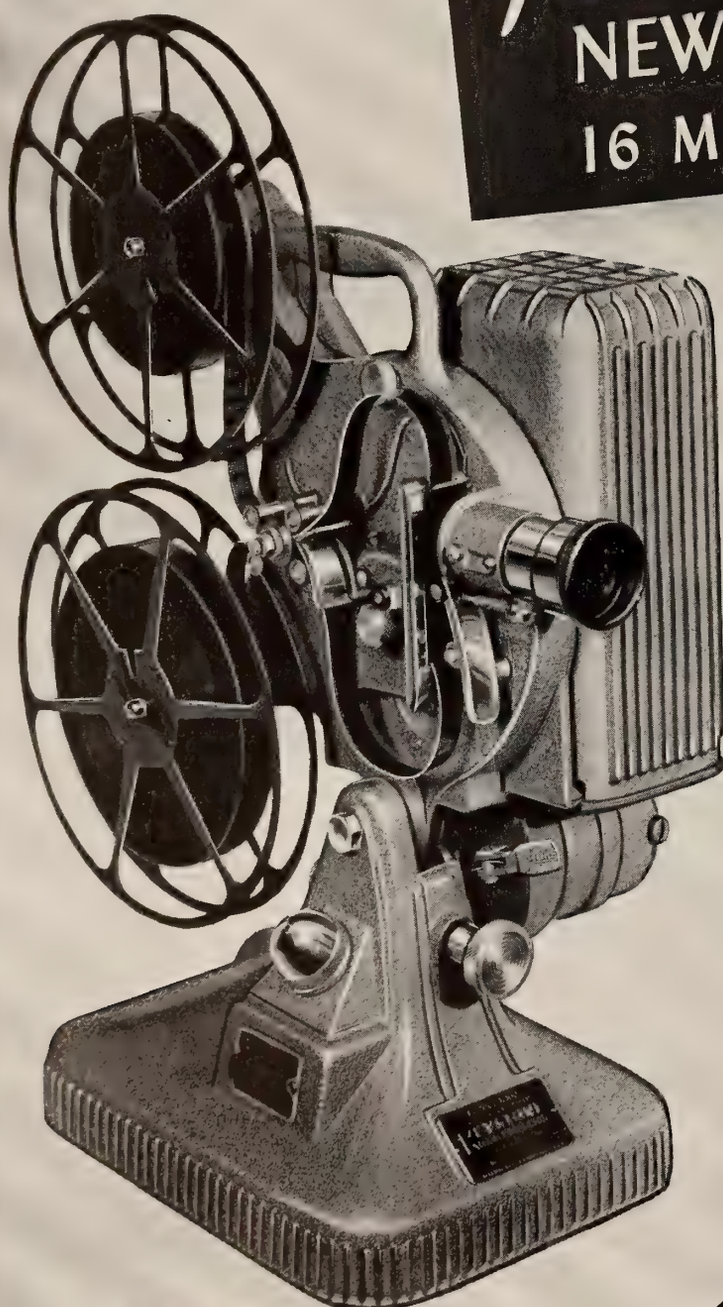

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# PURPOSE

ALL of us have listened to the rambling addresses sometimes given at fraternal organization meetings, in which the speaker, animated by a general good will toward the brethren, follows down this path and that, hoping to extract some thoughts of interest for the benefit of his audience. His purpose is laudable, but his performance is often weak.

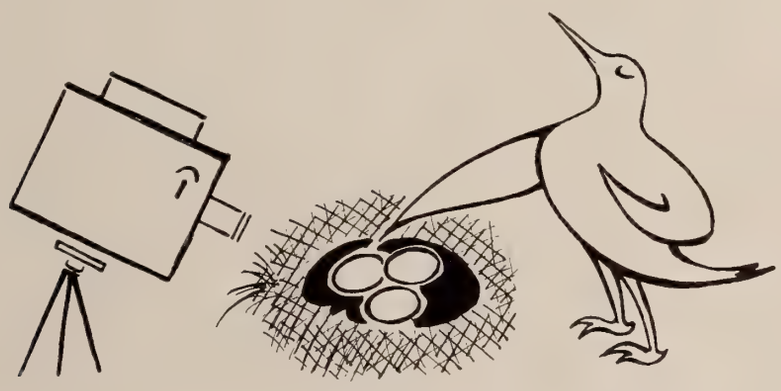
Some personal movies suffer from the same fault. The filmer has recorded his family, or he has gone on a vacation where he has "made movies," or he has attempted to show his home community. With the best feelings in the world toward what he films, he has not managed to focus interest in his footage, which is diffuse, rambling and unrelated by disciplined logic.

Speaking or filming impromptu can produce delightful results, but they do not come from impromptu thinking or planning. Whatever is offered to an audience must have form, and not mere substance. The form may be simple—often the best offerings have a simple form—or it may be complex, but there must be a skeleton of logic under the body of speech or pictures.

The absolutely essential first step in movie making is a decision about why the particular footage is to be shot at all. If it is to provide a family record, what part of the family is to be presented? Will it show the personality of the subjects? Will it show their progress (as with children)? Will it show some particular accomplishment, such as athletic skill, craftsmanship or special interest? If a vacation is to be filmed, will the film feature what the family does or what the people do in the places visited? Will it show community life, methods of travel, costumes? If one's own community is to be shown, will emphasis be laid on beauty, persons, industry or civic accomplishments?

When the decision about purpose has been made, the film must adhere to it and not be diverted to equally interesting, but confusing, other purposes which can call forth later movies about the same general subject. The discipline must run through the entire project, as well as set the path at the beginning.

Good movies are those which say something specific and then come to an end. Long or short, their form and purpose must be maintained throughout. If they are kept firmly in hand, an intelligent and interesting product will result, and audiences will want to see it many times. Think it out, before you film it!




## ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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**420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.**

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays

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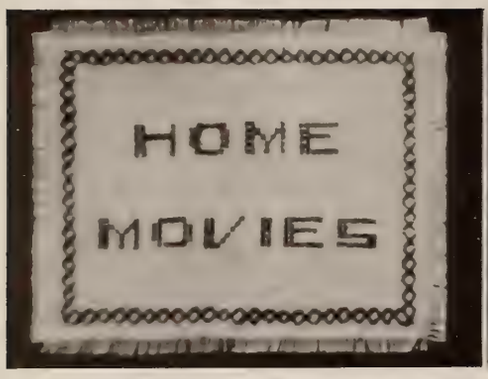


# Mirror to ourselves

## Who has not shared some of these fiascos?

FRED EVANS, ACL

YES sir, the world is full of surprises and I really believe in Santa Claus!

The first surprise and pre-Christmas gift was a MOVIE MAKERS announcement that my contest entry, *Home Movies*, had been selected as one of the Ten Best of 1946. The second surprise was when the editors of MOVIE MAKERS asked me to write a story about the picture.

It all began at a meeting of our 8mm. club, when a midyear contest was announced. We had about sixty days time limit, and the first several days drifted by as I groped in the dark for an idea.

One evening my wife and I attended the neighborhood movie, and on came a short subject, entitled *Home Movies*, featuring the late Robert Benchley. Bob was cast as an overconfident home movie enthusiast who really "messed things up" when he projected his first efforts for the pleasure (?) of his guests. The reaction of the theatre audience proved that they enjoyed watching Bob poke fun at himself as he posed as a "professional" amateur.

Here was the basic idea right up there on the theatre screen for my own contest picture. I began to wonder if I could compete with the resources of a major studio, and achieve some of the necessary effects and illusions by substituting pennies instead of fifty or hundred dollar bills.

• Fred Evans, ACL, in his role of Joe Fumblebum, keeps all film lying unwound and thus handy, as he sits at the editing board for a masterful job.

The finished picture, 125 feet of 8mm. black and white, has paid happy dividends for our efforts, and it proves that special effects can be produced from pennies instead of with a bulging studio budget.

The following synopsis will show why the lighting effects and illusions were a necessary part of the story.

The opening scene shows the "Fumblebum" family in the living room. Daddy Joe is unwrapping a birthday gift of an 8mm. camera and projector. He glances through the instruction book and quickly discards it. He and little Joey fondle the camera, and Joe, enraptured, visualizes himself as a great director cameraman.

A montage shows Joe in center of the screen rigged up à la Hollywood, cap on backwards, shouting directions through a megaphone. Dropping the megaphone, he picks up the camera and "pans" vigorously in sweeping irregular motions. In each corner of the screen fade in closeups of detailed camera action, such as loading film, revolving lenses on turret, unthreading camera and, in the lower right corner, addressing the film box for processing.

Joe is then seen telephoning invitations. "*Don't forget, the big show is Saturday night!*" A closeup of a telephone dial shows more numbers being called. Over the scene is then double exposed, in staggered succession, *HOME MOVIES — SATURDAY NIGHT — COME EARLY — YEAH—GREAT STUFF!*

A title, *The Night of Nights!* precedes a closeup of Joe's wife, as she primps before a mirror. She suggests, "*Better hurry, dear; they will be here soon.*" Joe is in a hectic last minute film editing struggle. As he frantically looks for misplaced scenes, he answers, "*Don't worry Josie; the preview is well in hand.*" A closeup of Joe "pans" down, to show his hands and reel hopelessly tangled in a mass of film.

The guests finally arrive and are seated. Joe finishes threading the projector and, with gleeful confidence, says, "*Well, gang, here it is!*" A low camera setup shows the

8mm. scenes by Fred Evans, ACL

projector. As it starts, the overall light is reduced. The audience is looking toward the screen, on which we clearly see the main title, *VACATION DAZE.* Credit titles follow and the show is under way.

A series of typical "how not to do it" scenes follow. Cutbacks to the guests show their utter disgust and disappointment. Even Josie cringes. Joe is happy in his ignorance. Cutbacks to the screen and audience finally show some of the guests crawling out of the room in the subdued light.

The projector grinds on, as we discover most of the guests in the kitchen raiding the refrigerator. White leader starts running through the projector. Joe turns on house lights and finds only one guest, sound asleep, left in the room. Broken hearted, he takes the bottom reel from the projector and is dumbfounded to find no film on it. He looks down at the floor, expecting to see the film in a pile at his feet, but no film! He scans the room and sees a startling sight.

The end of the film is just disappearing around the corner of a chair. Joe rushes to the spot and looks down in horror as he speaks, "MY FILM!" (without title). The family kitten is having a wonderful time spinning herself into a film cocoon. The final scene shows Joe falling straight back in a dead faint. To tie in with the shot of Joe falling away from the camera, the title *The End* swings up from below to its proper position.

The camera used was a Turret 8, equipped with critical focuser, using the quarter inch (wide angle) and half inch focusing mount lenses. The film stock was Super X.

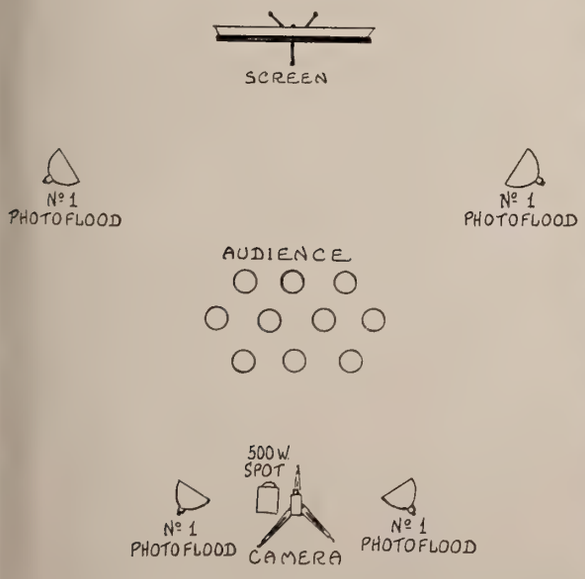
The montage of Joe and his camera activities was made by five separate exposures. A dull black cloth, about four by six feet, was hung as a drop. The camera was not equipped with a wind back, and filming the montage was simplified by starting with a new roll of film, as a definite start mark was needed. By unscrewing a lens, it was possible to watch the film passing the film gate, as the leader was run off. Just as soon as the perforated numbers were seen to run through, the camera was stopped. This established the start mark, from which each of the five exposures would be computed. After each exposure, the camera was opened in a changing bag, and the film taken out of the camera and rewound, by turning the spools with fingers.

The first exposure starts with Joe holding a megaphone over the camera lens. He backs up to a predetermined position, thereby reducing his size and making room for the exposures to come into the four corners of the frame.

The next exposure was planned to appear in the upper left corner, but not until Joe had stepped back and gone through a certain amount of his action. This was determined by timing, with the assistance of a metronome.

After aligning for the second exposure—which was a simple matter with a critical focuser and alignment gauge —with the film now back to the original start mark, the lens was covered with a fading [Continued on page 118]

Photographs by Fred Evans, ACL



• At the right, a very effective sequence was filmed by including the audience in shots with *Vacation Daze* itself apparently on the screen; at the left, the Photofloods and general setup of the camera, audience and screen.

Fig. 2 16mm. scenes by Margaret Walker

• At the left, the introductory title of *Vacation 1946;* and, at right, a typical still scene is used as background material, to prepare the audience for sequences to follow; these titles were made in the manner explained in the article.

# Titles from Kodaslides

## A simple method of making colored movie captions

MARGARET WALKER

A MOVIE'S first bow to its audience must be a good one. Nothing can accomplish this better than to start the film out with a well made title.

Projected backgrounds have long been used by the Hollywood studios and even by some ambitious amateurs, but how many movie makers have used the method of projecting a slide on a title card? The plan is absurdly simple, yet the results are appealing as well as suggestive of the subject matter to come. Also, no additional equipment is required beyond that which most advanced amateurs already have.

How the method was evolved is likewise simple. Some titles were desired for 16mm. Kodachrome movies taken on a vacation trip through Glacier, Waterton (Canada) and Yellowstone National Parks. Plain titles seemed insipid. Why not use suitable Kodachrome transparencies as backgrounds for the printed titles?

Fortunately there was a wide selection of still Kodachromes which had been taken at about the same time as the movies. The introductory title was to be:

VACATION 1946

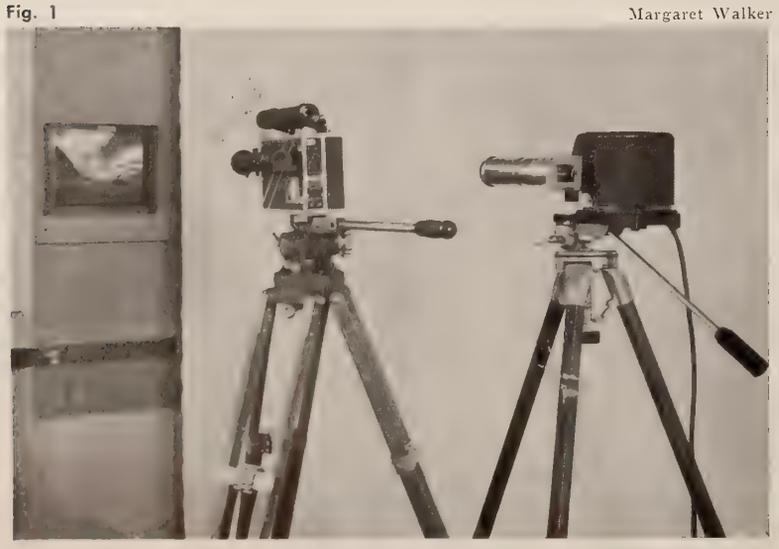
Josephine Carpenter Margaret Walker

The background selected for this title was a Kodaslide lake scene with relatively heavy clouds. The title itself was lettered with India ink on a white card, and for convenience was placed in an eight by ten inch printing frame, without the glass.

This title card was set up on the wall and the movie camera on a tripod was focused upon it. Fig. 1 shows the general arrangement of the equipment used. In this particular case, a Ciné-Kodak Special movie camera with a two and a half inch lens was used at a distance of about five feet. Then the Kodachrome slide was put in its projector, just to the right and back of the camera, focused upon the title and so adjusted that the lettering was largely in the cloud and lake areas of the picture (Fig. 2). A little additional daylight was added, to balance the colors and printing until they looked about right to the eye.

Since the light in the [Continued on page 121]

Fig. 1 Margaret Walker



• The arrangement of the title card, Cine-Kodak Special and Kodaslide projector in preparing to produce "background Kodachrome titles."

# FILM FRAMES AT HOME

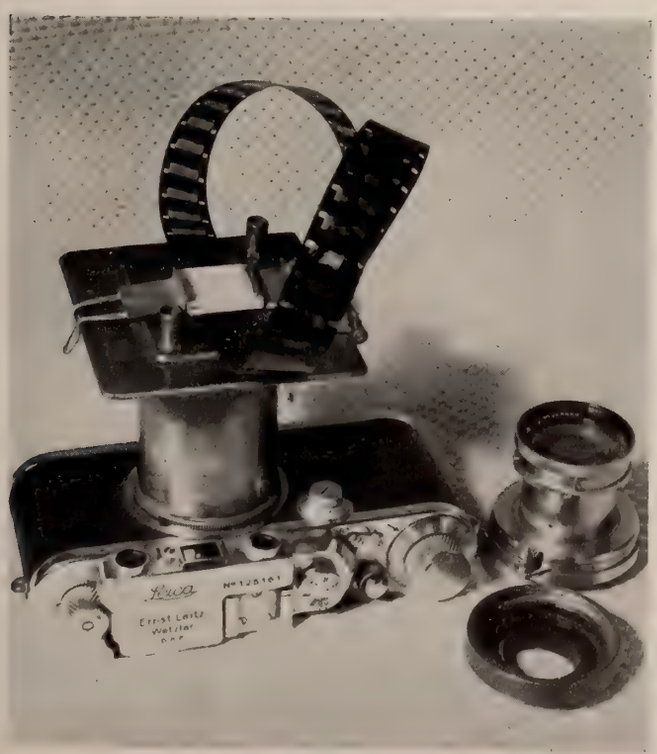
## Two designs for homemade frame enlargers

T. R. POPE, ACL

IN EVERY hundred feet of 16mm. or fifty feet of single 8mm. movie film there are approximately 4000 separate pictures. When one considers this fact, it is little wonder that movie makers frequently capture expressions, actions or situations seldom attained by the still photographer. How often, when movies are projected, one hears the exclamation, "Wouldn't I like to have a still picture of that!" This article tells how to make that picture.

Since movie frames are positives, it is necessary to make a negative from the frame in order to make a photographic print. The principal item of equipment necessary for frame enlarging is a lens. If the lens in your movie camera is removable, it may be used. No particular focal length lens is necessary. However, the lens used should be of a high quality, and, from the standpoint of keeping equipment small, a lens of short focal length would be desirable. In other words a one inch lens for 16mm. work and a half inch lens for 8mm. work would be very convenient.

This article will deal with the enlarged negative method of frame enlargement. These enlarged negatives can be made with the use of a camera as indicated in Figs. 1 and 2, or by the use of a small enlarger as indicated in Fig. 4. Each method has certain advantages. The principal advantages of the camera method are that it eliminates the necessity of working in a darkroom and is much faster. The principal disadvantage to [Continued on page 116]



T. R. Pope, ACL

• Fig. 1. Movie frame enlarger attachment made for a Leica camera; lens of camera is removed and attachment is screwed into lens mounting threads.

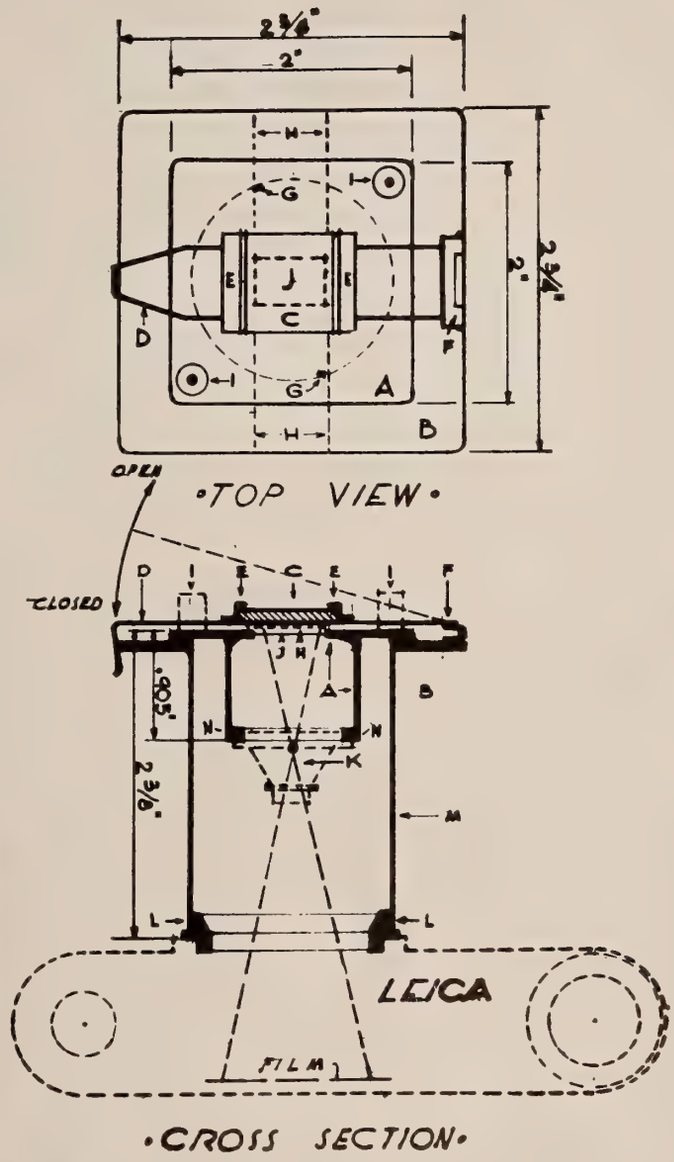



Fig 2. Diagram of frame enlarging attachment shown in Fig. 1.

Key:

A—Plate with a barrel attached. Plate has rectangular hole cut slightly longer than movie frame.
B—Plate attached to main barrel M.
C—Small piece of opal glass to distribute light over movie frame.
D—Gate made of wire. Holds movie film in place.
E—Frame to hold opal glass. Made of sheet metal and soldered to wire gate D.
F—Hinge attached to plate B and wire gate D.
G—Two anchor points to hold movie film centered over lens. (Seen in top view only.)
H—Movie film to be enlarged. (In this case 16mm.)
I—Bolts to hold plate A tight on plate B. (Plate A is made removable to facilitate installation of 15mm. lens.)
J—Hole described in A above.
K—15mm. wide angle lens.
L—Threaded collar taken from an extension tube manufactured by E. Leitz.
M—Main barrel made from a tomato can soldered to plate A and collar L.
N—Collar threaded to receive 15mm. lens soldered to barrel B.

# Mr. Morgan objects—

## Radio star pins slapdash filmer's ears back

"Jeremiah's got his head caught between the bars . . . he almost choked."

"That's the mop!"

THERE is usually method in the madness of Henry Morgan, one of radio's brightest satirists heard on the American Broadcasting Company network, who has opened fire on everything from international diplomacy to the mighty hand that feeds him.

On one of his recent programs, the impudent, irresistible Mr. Morgan got around to giving his impression of those people who subject their friends to unedited and untitled films, with the misguided idea that an impromptu running commentary on the scenes will be more effective than well sequenced, self explanatory footage. Not that strict silence need be observed in screening your films; an interesting movie will naturally provoke discussion, and one of the pleasures of showing pictures in your own home is the license to make an occasional comment.

But the bore who tries to do his editing verbally in the projection room instead of at an editing board will never win friends or influence Henry Morgan. Let all those who might fall into such bad habits take warning from Hapless Henry's clever sketch about such haphazard presentations.

Mr. Morgan, according to the script, has reluctantly pressed the doorbell of a friend's house, when his girl urges:

*Girl:* Ring again, Henry. Maybe they're not home.

*Morgan:* No chance. We've been running in bad luck all year.

*Girl:* Now, Henry, George and Ruth are very nice. In fact, he's very charming when he's not drunk. He drinks a little.

*Morgan:* A little? Ruth puts magazines all over the rug so when he falls down, he has something to read.

*Girl:* Oh, George is nice. But that wife of his! She can't stop talking about that baby. She thinks he's the most beautiful in the world.

*Morgan:* Huh! That kid's face looks like an egg that's been dropped on the sidewalk.

*Girl:* Ring again. I'm dying to see them.

*(Fade on doorbell as heard from outside.)*

*(Fade in on doorbell as heard from inside.)*

*Ruth:* George, it's Henry and Gloria.

*George:* Don't worry, they can't come in without a search warrant.

*Ruth:* Don't start that again. They're our guests and we have to entertain them.

*George:* What are we running here, a USO?

*Ruth:* Well, if you won't open the door, I will.

*George:* Let's both go. Maybe we'll find strength in each other.

*(Door opens.)*

*All ad lib:* George, you old rascal! Henry you're looking great! Gloria, darling! Ruthie, how nice!

*(Then dead pause.)*

*Morgan:* Well . . .

*George:* Well . . .

*Ruth: (Meaningfully)* George.

*George:* Oh . . . oh! Come in, come in!

*(Door closes.)*

". . . that's me, sticking my tongue out."

*Morgan:* Well, they spend a pleasant hour or so, chatting. George and Henry are each trying to find out how much the other is worth, and Gloria and Ruth are tearing apart a mutual friend. . . . Finally, the talk slows down.

*George:* Well . . .

*Morgan:* Well . . .

*Gloria:* I wonder if it got colder out?

*George: (Eagerly)* You're not leaving so soon?

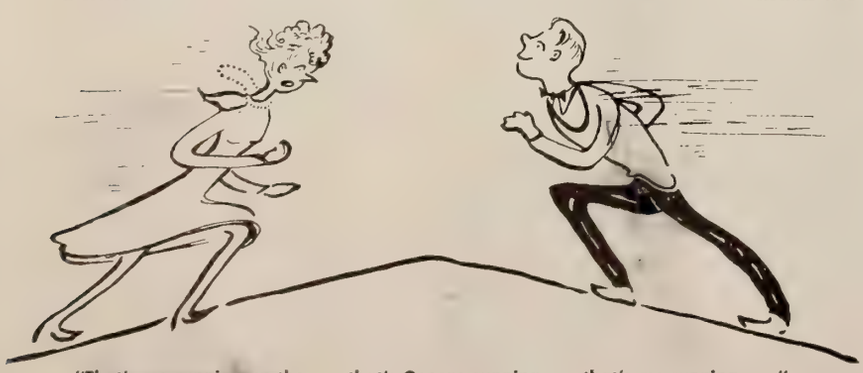
*Ruth:* Nonsense, you just came . . .

*George:* Oh . . . Henry, how about a drink?

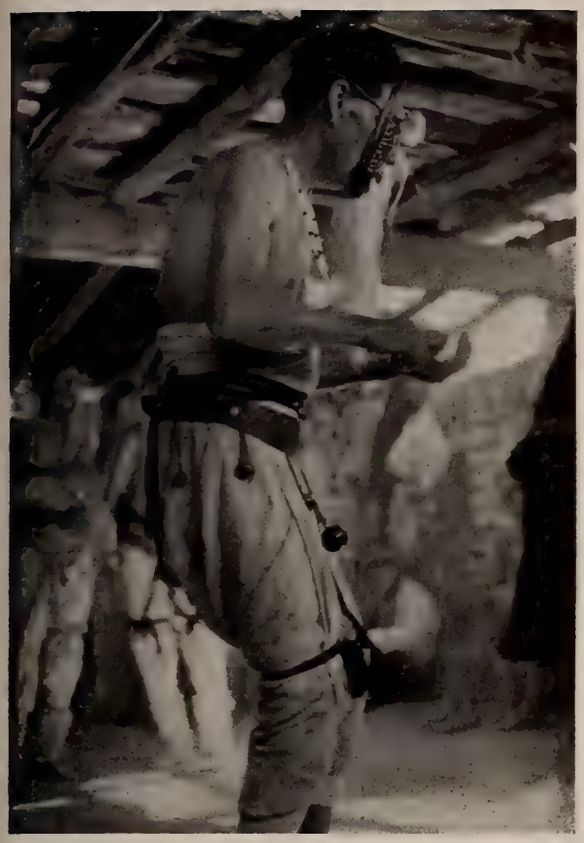
*Ruth:* George. . . !

*George:* Oh, never mind . . .

*Ruth:* George, why don't you show Henry and Gloria those [Continued on page 122]



"That's me running up the . . . that's George running . . . that's me running . . ."



• An Indian brave dances an intricate routine for the benefit of a filmer who has paved the way with friendship.

# CATCHING THE ELUSIVE INDIAN

## Rules for treatment of unfamiliar "actors"

TAD NICHOLS, ACL

THE Indian woman failed to appear. In fact she kept me sitting on the hard ground for nearly five hours, impatiently puffing my pipe and becoming restless with the delay. Right there, in the heart of Arizona's White-river Apache Reservation, I learned that the primary asset in filming Indians is a "king sized" quantity of patience.

It was a warm, friendly June day when I pulled up at the Apache camp, my station wagon lending a note of anachronism to the primitive scene. Here I was, bent on making a movie of Apache handicraft.

I had prepared for this moment by making a specific date with Flora, the Indian artisan. She was not there. No one was there. Not until lunch time did the Apaches appear, and not until after lunch did Flora begin to work. I could not have hurried them if I tried, and I believe that, if I had tried, it would have killed all chances of friendly relationships and cooperation from these Indian people.

I was glad that I did keep my patience; for here I had an introduction to the finest basket weaver of the district, and much time and preparation had already been entered on the log of this filming project.

Flora sat on a blanket under a sunshade and started weaving on a water bottle basket. She had agreed, on the previous day, to work for me while I shot the weaving process. First, I persuaded her to explain the technique, and, with her slight knowledge of English, I was able to follow the steps in the work. Soon Flora was proudly displaying her best baskets, beadwork and other possessions. The afternoon passed without my even setting up the camera. I was so pleased with Flora's friendliness towards me that I felt sure that the filming planned for the following day would be successful.

The next day, with pride and enthusiasm, Flora began a new basket. The complete process, from cutting twigs to final decoration, was filmed with ease and accurate detail.

Here is a tip to those who plan to spend more than a day's casual filming among our redskin friends. Make a call on the Indian Agent at his reservation headquarters. He will appreciate this and will know why you are there. You will be given an official welcome and permission to work freely. It was through the agent on the Apache reservation that I received my introduction to Flora.

Every one likes to think that he gets along well with his fellow men. Getting along with the Indian is not hard. From my own mistakes and [Continued on page 118]

Photographs by Tad Nichols, ACL

• Above, a group of Indians pose unconcernedly for the understanding filmer; below, an Apache basket weaver goes through her paces.

# TITLES THAT TALK

## Planning, preparation and use of the spoken caption

JAMES W. MOORE, ACL

John Mills, jr., from Frederic Lewis

**THE TWO SHOT:** ***"And only $50.00!"*** **might be the title, with the speaker clearly shown by dramatic grouping.**

THERE are, as we all know, two kinds of subtitles.

One kind—and undoubtedly the more familiar—is the simple insertion of facts, figures or transitionary material, deemed by the film's producer to be necessary to his picture's meaning and continuity. This caption, since it is inserted as an editor would add a clarifying phrase to a written narrative, can be called an "editorial" title. By and large, these have been, and are increasingly, well handled by the amateur filmer.

The other kind of subtitle—and one much less frequently employed—is that known as the "spoken" caption. In it, the words read on the screen are inserted to represent words actually spoken by a person or character seen in the film. These insertions may be made for various reasons; most often, to advance the theme or plot of the picture, when it can be done in no other way; less often, to enhance characterization or heighten dramatic emphasis of actions seen on the screen. The spoken title, if we may judge by years of examining amateur movies, is somewhat less well handled by the personal filmer.

There seem, however, to be good and understandable reasons for this. In the first place, ever since 1927—when Al Jolson sank to one knee and uttered those first historic words ever to come from the theatrical screen—there have been increasingly fewer examples of good, silent spoken title technique for one to study. In the second place, the technique is in itself a difficult and exacting one to execute properly. Niceties of style, wording, direction and even the final editing into one's film are all necessary in achieving the best dramatic effect. Let us examine, for a moment, the methods of this interesting and often exciting phase of film making.

The ideal spoken title is the one of which your audience is the least aware. Although inserted into the flow of dramatic action, it should seem in no way to interrupt that action—but rather to contribute to it. There are a number of factors which lead to this delicate but desirable effect.

First of all, the physical aspects of one's title cards should be held to a neutral and inconspicuous simplicity. White letters, of easy legibility, used on a dark or halftone background are the best for monochrome filming. In color work, a similar combination would repeat the white lettering but [Continued on page 124]

**THE INSERT: "Dispossessed" is the sharp dramatic message of this vivid insert, obviating a spoken title.**

Harold M. Lambert from Frederic Lewis

**THE PANTOMIME: What she is saying doesn't matter; it is all too clear that he is catching it.**

Harold M. Lambert from Frederic Lewis

# CAN YOU MAKE A SCHOOL FILM?

## The technical and subject needs of educational films

GODFREY ELLIOTT

FREQUENTLY in recent months I have been asked the question by 16mm. amateurs, "Can I make a school film?" It is a good question, and one that any serious amateur may well ask. Perhaps this article will serve as a sort of general reply to those who have asked the question, for each one deserves a reply irrespective of what may have motivated the question. There are no secret formulas in the school film field, and it most certainly is a field that shows no suggestion of monopolistic tendencies. For this reason, the serious amateur is entitled to know how far he might go.

That question, I believe, has been prompted most often by a genuine desire to do something worth while with one's 16mm. hobby, and less often by the belief that it may be a way of making money. It would be well for us to dispel immediately any belief that this is a lucrative market for amateurs; the field is too specialized, and the requirements too stringent. The school field never has been, and is not soon likely to be, one in which fantastic profits are to be made.

It is, however, a field in which the discriminating and capable amateur may be able occasionally to capitalize on a piece of good work, provided that he has tried intelligently to understand the requirements, limitations and possibilities.

My answer which follows may appear on its surface to be unnecessarily negative. If so, it is not that I am trying to discourage potential competition; I am trying only to put myself in your place and compose an answer based on several years of experience in this work, first as an educator and more recently as a school film maker.

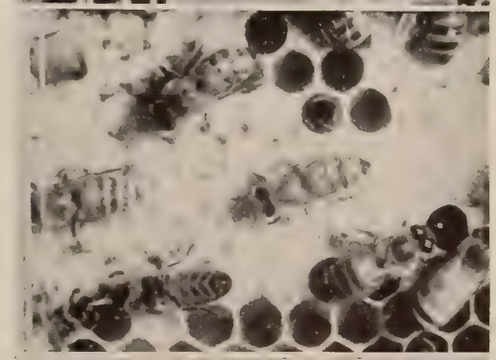
To those who ask whether it is possible for them to make a school film, let me ask, "Can you make a film?" Ask yourself that question, and weigh your answer carefully, because you are proposing to set out in competition with professionals under professional standards.

Let us assume that you are working in 16mm. (There is, as yet, no place in school films for 8mm.) Inasmuch as most school films are being produced in 35mm. under high technical standards, it becomes necessary for you to be able to deliver absolutely top notch quality 16mm. work.

Your movies must be rock steady (tripod, of course); every scene must be sharp and in perfect focus; lighting, exposure, composition and all the other things involved in good camera technique must be up to the same critical standards; and you must shoot your sequences at sound speed (twenty four frames a second.) There are no "in between" standards in this business; your negative or original must be as near technically perfect as it is possible to make it.

Granted, then, that you can do 16mm. camera work of the necessary high quality; you are faced with the problem of how to go about it. It is hardly to be expected that the amateur is go- [Continued on page 121]

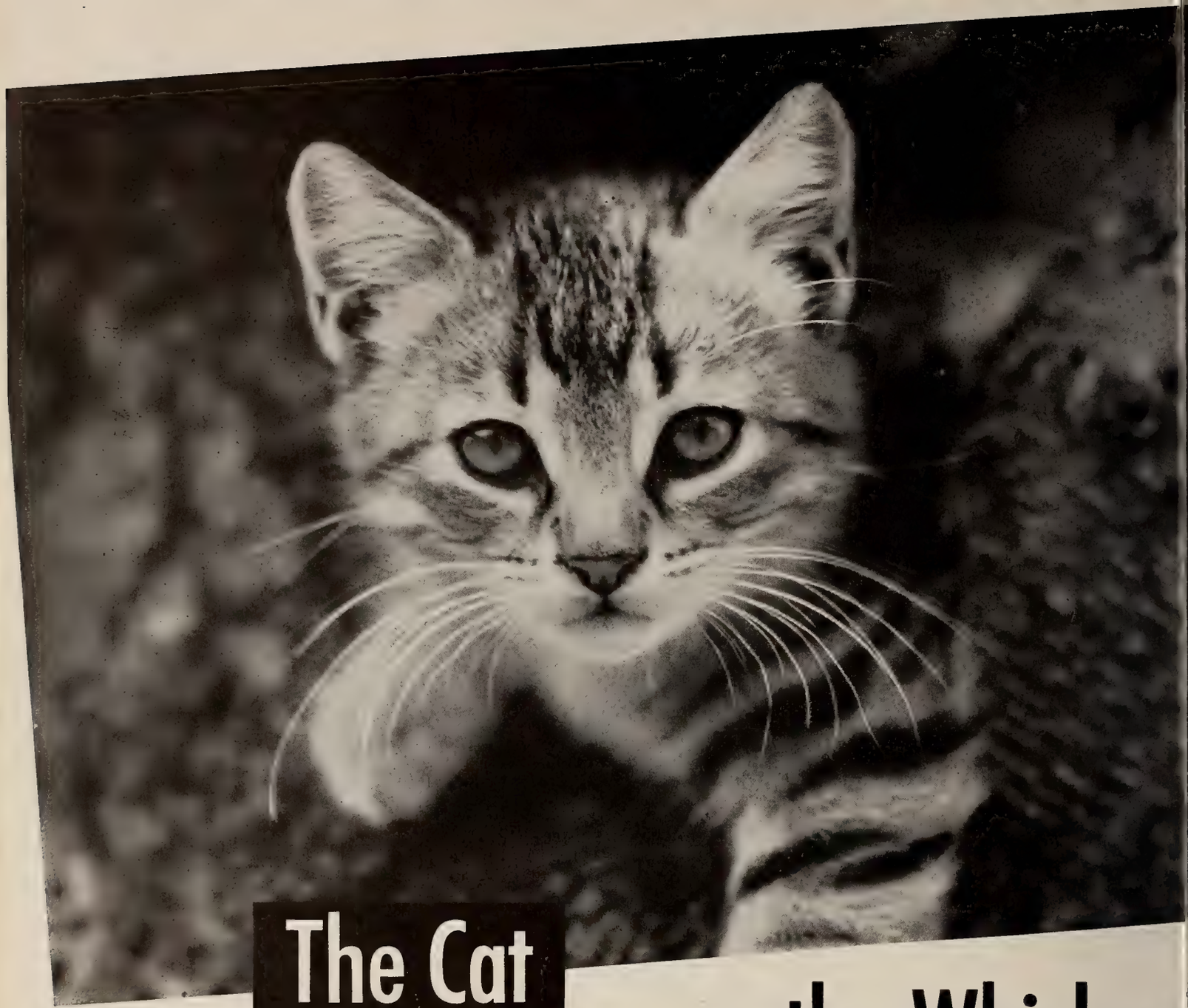
**THE RAILROAD ENGINEER**
from *Roundhouse to Roadbed*, by Frederick G. Beach, FACL



**INSECT FILMING**
from *Honey Harvest*, by William W. Vincent, jr., FACL

**THE PET FILM**
from *Shadow's Bones*, by Frank E. Gunnell, FACL

**FILMING THE WATERFRONT**
from *The Harbor*, by Frances Christeson and Harry Merrick



# The Cat ...or the Whisker?

THE illustration above is the *actual size* of the field covered by a focusing 16mm. Ciné-Kodak standard lens at the minimum camera-to-subject distance of 2 feet. A real close-up! . . . particularly when you consider that the image of this 6½ x 8¾-inch field will be projected many times life size on the average movie screen. But shots like this are only the first step to really close-up filming. For, with a focusing 16mm. Ciné-Kodak and the accessories described on these pages, you can move way in for close-ups of subjects as tiny, if you will, as the proverbial cat's whisker. Comparable, and even greater, magnification can be obtained with focusing "Eights" and the accessories provided for these cameras.

Yes, there are several ways for you to add *ultra* close-ups to your bag of movie magic through a choice of easy-to-use Ciné-Kodak Lenses and Lens Attachments. You'll find details across the page—but for the full story for your movie camera, better see your Kodak dealer . . . or write Eastman Kodak Co., Rochester 4, N. Y.

## HOW SMALL IS A CLOSE-UP?

**HERE'S the minimum width of field with each Ciné-Kodak close-up accessory in use on Ciné-Kodak Magazine 16. Telephotos and Lens Attachments are also available for other focusing Ciné-Kodaks—including the "Eights."**

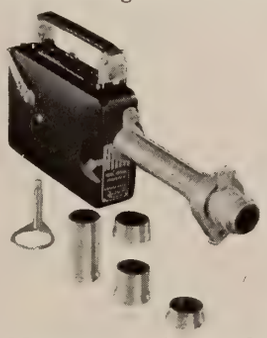
| | INCHES |
|---|---|
| 25mm. f/1.9 (standard) | 8¾ |
| Portra Lens 1+ | 5½ |
| Portra Lens 1¾+ | 4⅜ |
| Portra Lens 2+ | 4 |
| 15mm. (wide-angle) | 3⅝ |
| Portra Lens 3+ | 3¼ |
| Portra Lens 3¾+ | 2¾ |
| 152mm. f/4.5 | 2⅝ |
| 102mm. f/2.7 | 1¾ |
| 50mm. f/1.6 (or f/3.5) | 1¼ |
| 63mm. f/2.7 | 1¼ |
| Lens Extension Tube Outfit | 3/64 |

## Screen close-ups with magnifications up to 8,000,000 times real life size through these Ciné-Kodak Accessories!

YES, with a Lens Extension Tube Outfit and Ciné-Kodak Magazine 16, you can reduce coverage to .031 by .042 inches, and obtain movies that you can show on screens up to 7½ by 10 feet—over *eight million* times as large as the original movie target! A magnification, incidentally, that is far greater than you'll ordinarily require even in ultra close-up filming. But with this and other accessories, you can obtain other magnifications—the fragile beauty of a single blossom spread in full color across your screen . . . movie studies of minute machine parts or tiny insects . . . a variety of other special close-up effects. In Ciné-Kodak close-up accessories lies the way to real variety in your movie making!

***Portra Lenses*** Supplementary lenses that boost the power of your standard lens are supplied in two styles . . . in W mounts that slip directly into the lens barrels of Ciné-Kodak 25mm. *f*/1.9 lenses in place of the lens hood, and as unmounted cells to fit any focusing lens as part of Kodak Combination Lens Attachments. Both types are provided in a choice of powers—1¾+ and 3¾+ in W mounts . . . 1+, 2+, and 3+ in the Combination Attachments. Ciné-Kodak Sixteens accept all five—for a wide range of magnifications. Each Portra Lens, of course, can be used to produce varied field sizes. Coverage decreases—and magnification increases—as you move in toward the subject.

***Ciné-Kodak Telephoto Lenses*** Most 16mm. Ciné-Kodaks accept as many as six accessory lenses—five distance-spanning telephotos and a 15mm. wide-angle lens that, because it focuses down to but 6 inches, has close-in filming applications in addition to its wide-angle use. Ciné-Kodak Telephotos are equipped with built-in scales that provide the means for sharp focusing at distances as close as 2 feet with some lenses. And, for extreme close-in movie making, they can be extended beyond the focusing scale for field sizes so small and magnification so great that visual focusing and framing are required.



***Lens Extension Tube Outfits*** Lens extension tubes, by increasing the distance between lens and film, step up the magnification produced by any lens accepted by the camera. Lens Extension Tube Outfits are supplied for the Ciné-Kodaks with which visual focusing is possible—Ciné-Kodak Special, Ciné-Kodak Magazine 16, and the Magazine 8. A complete outfit consists of tubes of various lengths and a holder that accepts standard and telephoto lenses. Through different combinations of lenses and tubes, various magnifications are possible—field sizes ranging down to those so minute that movie results resemble photomicrography.

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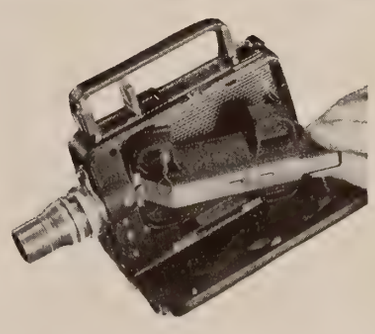
***Close-ups with Fixed-Focus Cameras*** Yes, even with fixed-focus Ciné-Kodaks, there's a simple way to obtain extreme close-ups from short camera-to-subject distances. Ciné-Kodak Close-up Attachment in Z mount slips directly over the lens mount of Ciné-Kodak Eight-20, Ciné-Kodak Eight-25, and the 16mm. "Model E," and helps dispel camera-to-subject nearness limitations in movie making with fixed-focus cameras. In use, the Close-up Attachment permits moving in as close as 20 inches for sharply focused movies of subjects as small as 6¾ inches in width. And the result—ultra close-in movie making that will add to your enjoyment of filming . . . ultra close-ups that will add to your audiences' enjoyment of your movies.

***Visual Focusing with Magazine Ciné-Kodaks***



The Focusing Finder—made in models for Ciné-Kodak Magazine 16 and Magazine 8—slips into the camera in place of a film magazine and, like Ciné-Kodak Special's built-in reflex finder, provides the preciseness of focusing and framing required in ultra close-in movie making. Focusing and centering are accurate and free from parallax, because you sight on an image formed by whatever lens is seated on the camera. Useful in any movie making with a magazine-loading Ciné-Kodak, the Focusing Finder is absolutely indispensable to filming with Lens Extension Tube Outfits or with telephotos extended beyond their focusing scales.

**EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.**

Kodak

# NEWS OF THE INDUSTRY

## Answers the query "What's new?" for filmer and dealer

JAMES YOUNG, ACL

**Victor** Design, performance and economy improvements are outstanding features of the new Victor Model "60" 16mm. sound motion picture projector. Produced by the Victor Animatograph Corporation, Davenport, Iowa, the new projector is to be marketed at a price only ten percent over 1941 figures.

The Model "60" is housed in two streamlined aluminum cases, which add ease of transportation to its other virtues. New to Victor projectors is the "Instantilt"— a simple device for centering pictures on the screen at the touch of a finger, which eliminates the usual knurled tilting knob.

Perhaps the outstanding Victor development, however, is the new "Duotrol." The device provides independent controls for both bass and treble tones, so that both high and low frequencies may be emphasized at the same time. The improvement is said to furnish full harmonic value of sound and to minimize acoustical problems.

Hedrich-Blessing Studio

• Improvement in sound presentation is the keynote of the new, aluminum housed Victor Model "60" 16mm. sound motion picture projector.

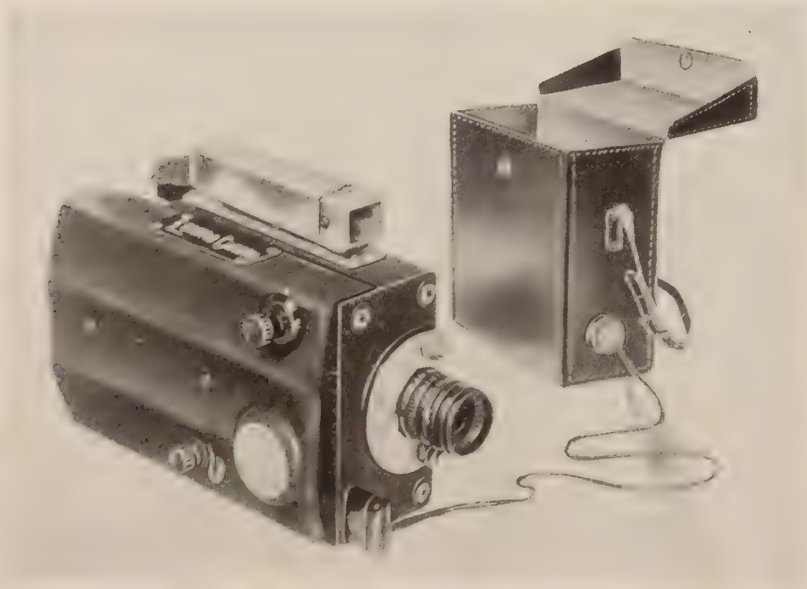
**Commonwealth** A large deal in the 16mm. sound field was completed early in February by Commonwealth Pictures Corporation, according to its president, Sam Goldstein, when the firm acquired exclusive rights to forty feature and four serial major company products. In yet another transaction, the company plans to acquire sufficient films to keep its customers happy for three years.

Scheduled for early release is a fifteen part serial in thirty one reels, *Oregon Trail*, starring Johnny Mack Brown. Another serial will be *Master Key*, in thirteen episodes in twenty seven reels. Other items on the list will be "musicals," "Westerns" and four epics. The films will be available from Commonwealth Pictures Corporation. 729 Seventh Avenue, New York 19, N. Y.

**Associated Photo** During the war, the Bell & Howell, Fairchild and Morse companies produced an electrically driven camera for the air forces. The camera featured continuous action, as it did not operate by a spring. It was used for checking gunnery accuracy in aerial combat. Possibly its most conspicuous use was in shooting battle sequences for *The Fighting Lady* and *Memphis Belle*.

The camera—christened the Lektro—has now been adapted for postwar usage by Associated Photo Products, 152 West 42nd Street, New York City. Stripped of excess parts and rebuilt, the camera has been redesigned to operate from a battery "Powr-Pak," produced by the Bright Star Battery Company and weighing only one pound. Both camera and power unit are housed in a single carrying case, with a complete weight of five and three quarters pounds.

The Lektro camera, because of its unusual power source, requires no winding and no threading. It should prove extremely useful wherever continuous action is needed—in filming sports, medical techniques and industrial processes, where time loss, due to winding, will break valuable sequences. The camera is available in three models, one with film speeds of eight, sixteen and thirty two frames a second; a second with speeds of sixteen, thirty two and sixty four frames a second, and a third that operates at sound speeds of twelve and twenty four frames a second.



• The Lektro, from Associated Photo Products, is an electrically driven camera adapted for movie makers from that used in aerial combat during the war.

**Ampro** Fresh to Ampro's 16mm. sound line is the new "Premier-20" portable projector, specifically designed for simplicity and convenience. An exclusive feature of the "Premier-20" is a "swing-out" gate, that permits easy inspection and cleaning of aperture plate and pressure shoe without disturbing the focus of the projection lens. Adding to ease of operation are roller sprocket shoe assemblies that open and close automatically with the film gate for quick threading.

Standard equipment [Continued on page 127]

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

**Fifth for Utah** Fifteen trophies for award winning movies were presented to patient producers at the recent fifth annual banquet of the Utah Cine Arts Club, ACL, gathered in Salt Lake City. The accumulated prizes were those which had been unobtainable during the years 1944, 1945 and 1946. Award winning films for the last year, seen at the banquet, were *Call of the Canyons*, by Al Morton, FACL; *Excerpts From A Diary*, by Theo Merrill; *Killers of the Wasatch*, by LeRoy Hansen, and *Sunny Side Up*, by Al Londema, ACL.

New officers for the current year, installed at the dinner, included Mr. Merrill, president; Mr. Londema, vicepresident; John P. Allein, treasurer; Helen Christensen, secretary. Serving with them on the board of directors are George Brignand, Pete Larsen, ACL, William D. Loveless and T. R. Pope, ACL.

**Milwaukee ballots** New officers for 1947 have been elected and announced by the Amateur Movie Society of Milwaukee, ACL, as follows: Norville Schield, ACL, president; Richard Franzel, ACL, vicepresident; Fred Domrose, treasurer; Naomi Gauger, secretary.

Earl J. Bauer is first award winner in the 16mm. section of the club's recent contest, with *Our Life*, followed by Erma Niedermeyer, ACL, with *Amen*, and Walter Chapelle, jr., with *Washington Interlude*. *Changes in Insect Life*, *Happy Hawaii* and *In Commemoration* were the place winners in the 8mm. section.

**Sound for Long Beach** Gathered in the 16mm. sound studio of a club member, Ray Fosholt, members of the Long Beach (Calif.) Cinema Club witnessed recently the making of a short sound on film record picture of their new officers. Seen and heard in the film are Warren Nash, president; Jack Lloyd, ACL, vicepresident; Omar Milligan, ACL, secretary, and past presidents Mildred Caldwell, ACL, Clarence Aldrich, ACL, Pat Rafferty and Harold Hilliger. *Mexico, Land of Contrasts*, a feature length 16mm. Kodachrome by Dr. Charles LaFrance, was the program highlight of a late regular meeting.

**Eights in L. A.** Members and guests of the Los Angeles 8mm. Cinema Club gathered recently in Scully's restaurant for that veteran unit's annual banquet and screening of contest winning films. Seen on the dinner screen were *Our Vacation*, by Paul W. Cramer; *How To Win Friends and Influence People*, by Fred Evans, ACL, and *Sunday Holiday*, by John E. Walter.

Other place winners in the club's contest, in order, were Sylvia Fairley, W. D. Garlock, ACL, Joseph Savel, Mildred Caldwell, ACL, Adolph Apel, ACL, Stanley Clemens, Al Larsen, Ward Dudley, Bion Vogel, Robert Beazell and John Boaz.

**Fine films in Rockford** Outstanding amateur movies, from the Amateur Cinema League's Club Film Library, comprised the entire program of a recent regular meeting of the Rockford (Ill.) Movie Makers, ACL, gathered in the city's Hotel Faust. These were *While The Earth Remaineth*, 1945 Maxim Award winner, by Frank E. Gunnell, FACL, of Staten Island, N. Y.; *Kaleidoscopio*, 1946 Ten Best winner, by Dr. Roberto Machado, of Havana, Cuba, and *Magic Mush*, an Honorable Mention award winner, by Eric Unmack, ACL, of San Francisco. At an earlier special program, held in the 750 seat auditorium of the city's Abraham Lincoln High School, the Rockford unit presented Sam Campbell, billed as the "Philosopher of the Forest," in his screening of *Summer Homing and Roaming in the Great North Woods*.

**Tenth for Indianapolis** New officers were formally installed at the recent tenth annual banquet of the Indianapolis Amateur Movie Club, ACL. These were Dr. Joseph W. Sovine, ACL, president; William E. Gabe, ACL, vicepresident; Harold Worth, recording secretary; J. Robert Long, corresponding secretary and Albert J. Thomas, treasurer. Seen on the club's screen at the dinner meeting were *While The Earth Remaineth* and *The Boss Comes to Dinner*, from the ACL [Continued on page 126]

• Pictured above, part of the production staff of the Detroit Cinema Club, including cameramen, assistants and directors.

• Members of the Long Beach (Calif.) Cinema Club at a meeting in the home sound studio of Ray Fosholdt, at left in control port.

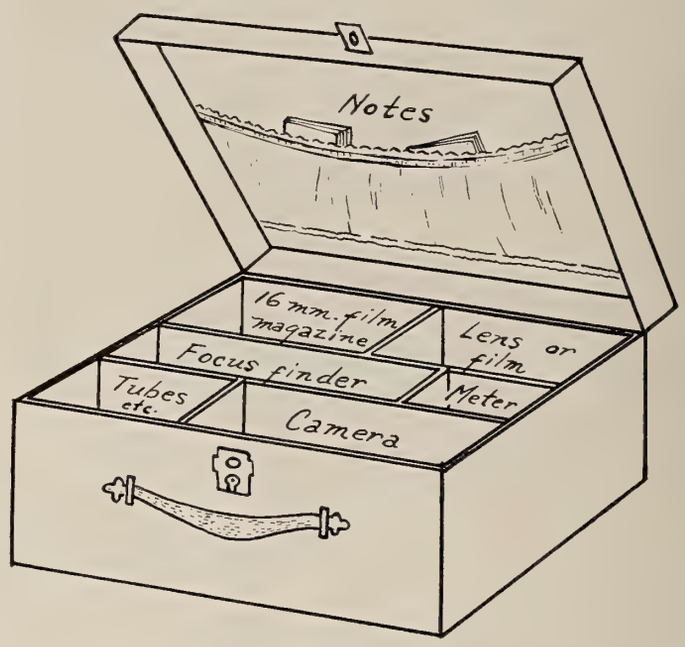
# The Clinic

## Technical comment and timely topics for the amateur

**In the bag** Sooner or later — and mostly sooner — every ambitious movie maker finds himself surrounded with an altogether essential collection of accessories — and not enough hands to hold them. Mrs. K. W. Wright, of Toronto, Canada, solved this problem with her own design of an adjustable carrying case made from an inexpensive overnight bag.

"The partitions," she writes, "were made of one half inch wood nailed together, which assembly I then covered with felt glued to the wood surfaces. My own bag is black with a royal blue lining, for which I was able to secure such a perfect match in the felt cloth that the finished product looks custom made.

"The adjustable feature of the case is achieved by not fastening the partition unit in place, but holding it in the bag simply through the friction of a snug fit. Thus I am able to replace it at any time with one or another of two differently compartmented units designed for other combinations of equipment. . . . My total costs were little over five dollars."




• This carrying case is light and compartmented, and has interchangeable partition units for diverse filming necessities.

**Jigsaw backgrounds** Home movie fans searching for a new way of enhancing the interest of a lead title will enjoy the novelty of a jigsaw puzzle used as a background. The effect is of the puzzle building itself up piece by piece, from nothing to the completed picture, over which the words of the title are superimposed.

"There are two methods of accomplishing this deceit," James R. Oswald writes from Chicago. "The first, and by far the simplest, is to make use of the reverse action technique, in which the fully assembled puzzle is arranged upside down in relation to the camera. Key to this operation is the fact that the puzzle is laid out on a sheet of cardboard, which is then tilted slightly and slowly withdrawn from under the puzzle as the camera runs. The actual disintegration of the jigsaw picture is changed into the effect of seeming to assemble magically, when the processed title strip is turned end for end in the finished picture.

"The other alternative calls for the use of a camera equipped for single frame exposures, in which case the puzzle is assembled piece by piece in the normal manner. During this process, a single frame of film is exposed after the placement of each new piece until the scene is complete.

"In either method, the wording of the title is superimposed on the background picture by the usual double exposure technique."

### WHAT HAVE YOU DONE?

*The Clinic* is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

**Black ink** A handy way of producing a white lettered title on a dark card is to begin by lettering with black ink on thin tracing paper. The values are then reversed by making a contact print of this legend on matte surfaced photographic paper.

If black India ink is used, however, you may find that it wrinkles the tracing paper as it dries, thus distorting the contact image. A suitable substitute ink composed of lampblack and turpentine will solve this problem by drying without cracking or affecting the paper in any way.

**Handy cleaners** Gun patch cleaners, suggests Tremaine Spencer, of Normal, Ill., such as are used to clean rifle barrels, provide an excellent and lintless material for cleaning movie film, whether you follow the wet or dry method. You simply hold one on each side of the film while rewinding and, when these sides become too dirty, turn the patches over. He also finds this material a fine absorbent, should an old reel of footage need humidifying.

**Tropical tips** Increased opportunities for travel have brought a new interest in the use of films purchased in hermetically sealed tropical packing. To those planning such operations, it may be well to point out a statement by the Eastman Kodak Company that "the fifty and one hundred foot rolls of 16mm. and the twenty five foot rolls of 8mm. Kodachrome are domestically packed in taped metal containers which afford the same protection as tropical packing."

[Continued on page 126]

# PRACTICAL FILMS

## The general movie as used for various purposes

WILLIAM HOWE, ACL

### OSCAR, JR.

A new competition that will be of interest to junior movie makers is the contest sponsored by the American Museum of Natural History, which recently presented the Arista Film Committee of George Washington High School, New York City, with a handsome bronze plaque for its prize winning film, *Emphasis on Science.*

This contest, designed to stimulate an interest in worth while motion pictures among the younger set, is open to all students of junior and senior high schools in the United States. Entries, not to exceed one hundred feet, must be planned and produced entirely by a student group. Faculty advisers of the young producers are directed to write Dr. Grace F. Ramsey, The American Museum of Natural History, Central Park West at 79th Street, New York 24, N. Y., for an entry blank to be filled in and returned to Dr. Ramsey before May 15, 1947. The deadline for the completed film is December 1, 1947.

### MAN OF IRAN

The fascinating crafts peculiar to the Middle East contribute much to the appeal of a new 1700 foot film produced by Stephen H. Nyman, with the cooperation of the Iranian Institute, in New York City. The film, *Persia and Her Magic Carpet,* was shot over a period of eighteen months, during which time Mr. Nyman managed to record everything from moonlit mosques to the modern highways that are fast replacing the old camel caravans.

One of the most engrossing sequences in this Kodachrome film is the footage on Iranian tiles, in which the painstaking labors of the ceramist are shown as he converts his pencilled patterns into mosaics of enduring beauty. The age old art of Persian rug weaving is probed with slow motion and animation; and we are privileged to look over the shoulders of some of Iran's foremost artists at work.

The picture, supported by sound on film narrative, will eventually be broken down into three shorter films to be circulated among schools and civic groups under the titles, *Iran, the New Persia, Art of Persia* and *Weaving a Persian Rug.*

### STELLAR MATERIAL

Movie makers whose patience is taxed by putting the family pet through his tricks before the camera had best leave astronomical filming to Peter A. Leavens, ACL, who is currently engaged in producing a picture about the moon, which he expects to complete by 1950. His long range shooting schedule is governed by the fact that he has set up certain lunar criteria, and he films only when the moon meets these astronomical conditions, which are often further complicated by unfavorable weather.

Meantime Mr. Leavens has several other projects on the fire at the Sky Camera Station, Sayville, Long Island. Not only does he film all the major sky spectacles, but his co-workers are also kept busy with lunar "stills" and occultation timing. Later this spring, Mr. Leavens hopes to fly to Brazil to film the total eclipse which will take place on May 20.

### "BUILDER-UPPER"

The story of folic acid *Lederle,* a new synthetic vitamin which has been found in such diverse sources as butterfly wings, mushrooms and liver, is commendably told in a 16mm. color film, *Folvite in the Treatment of Anemia.* Running twenty five minutes with sound on film narrative, the film relates the clinical signs and symptoms accompanying sprue and the macrocytic anemias, and shows the surprising remissions following the rapid rise in reticulocyte percentage, red cell count and hemoglobin content.

Doctors, medical students, nurses and pharmacists will all be interested in seeing how this new discovery is synthesized and produced commercially, as well as the graphic examples of its effectiveness in anemia therapy. The picture will be shipped by Lederle Laboratories Division, American Cyanamid Company, 30 Rockefeller Plaza, New York 20, N. Y., to the responsible officer of any medical group, provided the request is received three weeks in advance and the film is returned the following day with postage prepaid.

### PRAGUE REVISITED

One of the best pieces of camera reporting in the past few months is Brandon Films' *Year of Freedom,* a 16mm. monochrome account of Czechoslovakia's realistic approach to postwar reconstruction. It is heartening to see the progress apparent in the [Continued on page 129]

American Museum of Natural History

• Esther Katz, from the George Washington High School, receives a plaque from Wayne M. Faunce for the best school film of 1946.

# Film frames at home

[Continued from page 105]

the gadgeteer is that it is far more complex to construct and requires the use of a still camera which he may not have. The use of an enlarger similar to that shown in Fig. 4 eliminates the necessity of a camera and makes it possible to make negatives of various sizes.

The decision as to which method to use should be based on the equipment available to the gadgeteer and number of prints desired. If a great number of prints are required from one frame, it would be most economical to make an enlarged negative to the size of the desired print so that contact prints could be made from the negative. One of the first things to take into consideration in constructing a frame enlarger is the film size which you intend to use, or which is available. Of course, if you intend to use a camera in the construction of your frame enlarger, the film size will be limited to the film used in your camera.

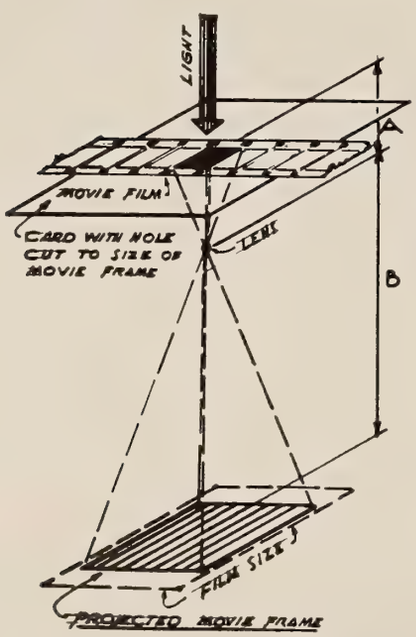



Fig. 3. Diagram illustrates an experimental method of locating relative position of lens with respect to movie frame and film. To determine the correct distances A (from movie frame to lens) and B (from lens to sharp projected image), vary distances A and B until sharp projected image appears within desired film size. Measurements A and B should be taken to the shoulder of lens mount with lens opened to largest aperture.

Once the film size is determined, it will be necessary to determine the proper position to locate the enlarging lens with respect to the movie frame and the film to which the image is to be projected. Fig. 3 indicates a method of determining experimentally these positions or distances and is done as follows.

On a sheet of paper draw a rectangle the size of the still film you intend to enlarge to. Next take a piece of cardboard, twelve inches square or larger, and cut into the center of it a hole that is slightly larger than your movie frame. Place a strip of movie film across the cardboard and hold a light over the movie frame as indicated in Fig. 3. Place the lens under the frame as indicated. Vary distances A and B until a sharp image of the movie frame is projected on the paper on which you have marked your film size. It will not take much experimentation to determine the dimensions of A and B which will give a sharp projected image and which will stay within the given film area. In determining these dimensions, allow a reasonable margin of film around the projected image. The lens used should be opened to its widest aperture while establishing distances A and B. This will increase the visibility of the projected image and also reduce the focal depth, thereby making the correct distance A and B more easily discernible. After approximating these distances by holding the card and the lens, more accurate dimensions can be ascertained by constructing suitable temporary supports for the cardboard and lens. Dimensions A and B are basic in either type of enlarger.

For those interested in constructing the enlarger attachment shown in Fig. 1 for the Leica camera, special attention is called to the fact that dimension A is shown in Fig. 2 as .905 inches, and that dimension A plus B equals 2⅜ inches plus the distance from the face of the lens mounting collar to the film. These dimensions are based on the use of a Wollensak 15mm. lens. A one inch lens would necessitate a longer barrel, M and A. By constructing similar adaptations, it would be possible to make a frame enlarger using practically any other type of camera. Although the attachment shown in Fig. 2 employs the focal plane shutter of the Leica, which facilitates exposure of the film, it would be practical nevertheless to use a camera without a shutter. This is possible and practical for the following reasons:

1. The enlarging lens should be stopped down to the smallest possible aperture. This will help to insure sharpness of the projected image and will allow only a very small amount of light to pass through the lens.

2. The bright light source used is turned on only during the time the exposure is being made.

3. The frame enlarger can readily be used in subdued light.

4. The gate of the frame enlarger can be covered with an opaque pad between exposures.

5. A combination of all of the above precautions will avoid fogging negative film.

A frame enlarger constructed similar to that shown in Fig. 4 would be capable of projecting images of different sizes. This is possible because the distance from the film to the lens is variable. It is assumed that this type of enlarger would be mounted on an adjustable stand similar to those employed in the conventional negative enlargers used by still photographers.

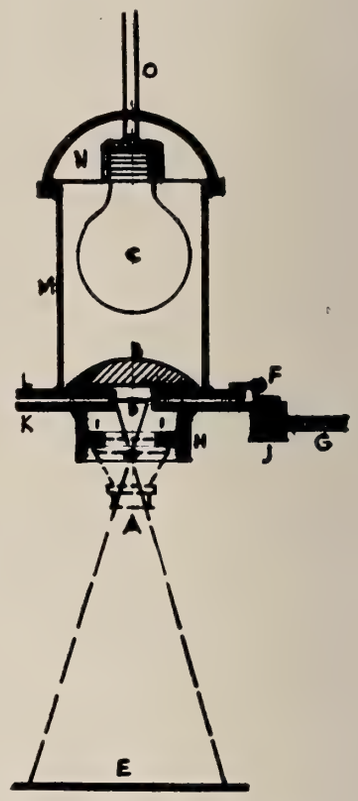



Fig. 4. Diagram of frame enlarger.

Key:

A—Lens.
B—Condensing lens or a piece of opal glass.
C—Ten watt light globe.
D—Movie film to be enlarged.
E—Piece of cut film.
F—Hinge attached to plates K and L.
G—Two ¼ inch bolts for attachment to enlarger stand.
H—Threaded sleeve attached to plate K.
I—Metal disc with external threads to fit threads of H and internal threads to receive threads of lens mount. (Enlarger is focused by screwing disc in or out.)
J—½" by ½" square bar attached to plate K forming anchorage for bolts G.
K-L—Metal plates about 2½" square with hole in center slightly larger than movie frame.
M—Round lamphouse soldered to plate L. (Make from a suitable tin can.)
N—Removable lightproof cover for lamphouse with light socket attached.
O—Electric cord.

Although the enlarger indicated in Fig. 4 is substantially simpler to construct than the camera type of frame enlarger, many gadgeteers will find it too difficult to construct due to lack of tools and equipment. The construction of this enlarger can be greatly simplified by eliminating the variable focusing feature and can be made with a pocket knife, a saw, a hammer, a few small pieces of wood and a tin can as follows:

1. Determine dimensions A and B and

desired film size as shown in Fig. 3.

2. Use a ¾ inch thick board about six inches square, cut a hole through the center of the board slightly larger than the movie frame which you intend to enlarge.

3. Make the thickness of the board equal to dimension A. This can be accomplished by cutting the board down or building it up with wood or cardboard to give the desired thickness.

4. Enlarge one end of the hole already made in the board as necessary to receive the threaded end of lens. (If the hole is made slightly snug, the lens can be screwed into the wood, eliminating the necessity of providing a clamp to hold the lens in place. Naturally, some type of clamp will be necessary for lenses with bayonet mount.)

5. Cut another ¾ inch thick board the same size as the one previously described, about six inches by six inches. Attach these two boards to a third board by nailing or screwing, so that the lens side of the first board is facing and parallel to the second board, and so that the inside faces of the two boards are distance B apart. You will then have an object which looks very similar to Fig. 3.

6. Construct a lamphouse out of a tin can similar to the lamphouse indicated in Fig. 4. It is desirable to have a condensing lens as indicated. However, a piece of ground glass or preferably opal glass can be used. The purpose of the condensing lens or opal glass is to distribute the light evenly over the movie frame.

7. Place a piece of movie film over the hole in the first board and center a frame over the lens below. Two brads on each side of the hole driven through the film perforation will act as anchor points to hold the film in the proper centered position.

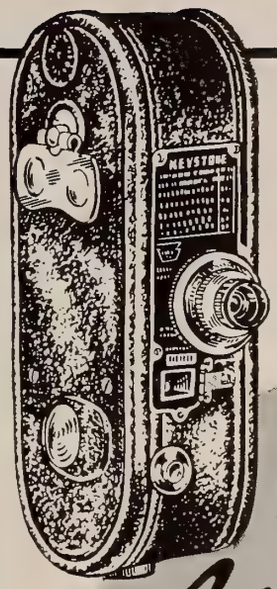
8. Cement to the bottom side of the lamphouse some black velvet or similar material which will prevent light from escaping between the lamphouse and the board.

9. Attach lamphouse to board by means of a hinge similar to F or drive brads into top side of board which will act as guides to center lamphouse over the lens.

10. Turn on light and project image to bottom board. Mark location of image and drive brads which will act as guides for placing the film on the lower board.

The enlarger described above will be similar to that shown in Fig. 4, except that the lens mounting board will take the place of all parts marked, "G, H, I, J and K."

Practically any type of film can be used in making negatives, including positive film. Positive film, however, is usually color blind film and would, therefore, be more desirable to use in making enlargements from black and white frames. For making enlargements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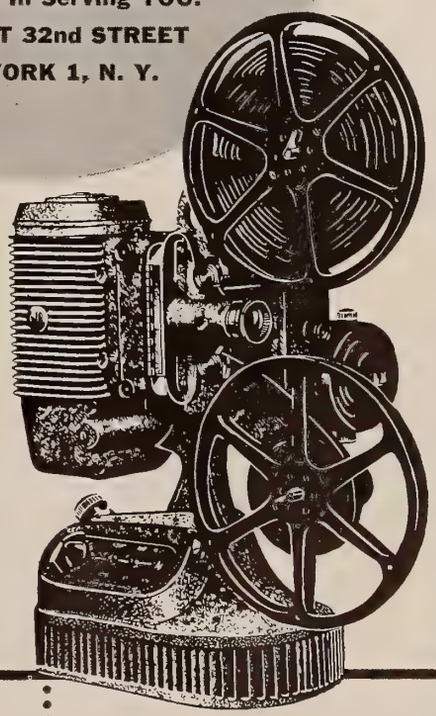

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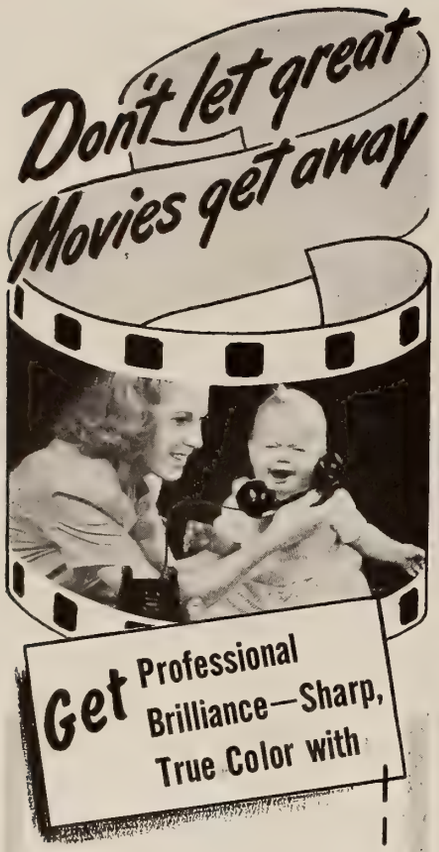


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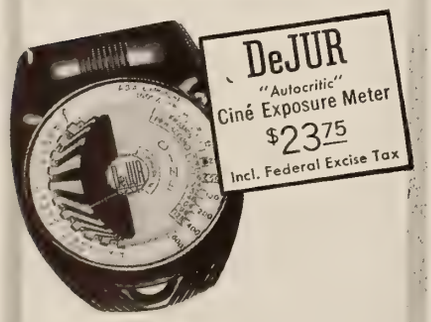


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with the open type enlarger (Fig. 4), it would be advisable to select an orthochromatic film with a low emulsion speed. This recommendation is made because orthochromatic film can be used with a red safelight and the low emulsion speed will make it possible to have the safelight brighter without fogging the film. Cut film can be purchased in an endless variety of types and sizes. One should not attempt to enlarge movie frames too greatly. It is not practical to enlarge the average movie frame more than approximately three by four inches for 16mm., and 1 5/16 by 1⅞ inches for 8mm. Although these sizes seem small, it should be borne in mind that they represent an enlargement of about 100 times the area of the original frame. One should select a still film which is most nearly, or will cut most nearly, to the desired negative size with the least waste. Development of these negatives can be done in your own darkroom—if you are so equipped—or by any photo finisher.

Because of so many variable factors —film speeds, strength of light sources, the amount of enlargement, types of lens, varying density of frames, etc.— the proper exposure of negative films can be determined only by experiment. In using the frame enlarger attachment for the Leica, I usually make about three exposures for each frame enlarged. This is done by holding a fifty watt lamp over the opal glass (C) and releasing the shutter which has been set to a time of one second. The exposure in this case is varied by varying the distance of the lamp to the opal glass. For very dense frames the lamp is set right up against the opal glass. This exposure gives a negative of good printable density, using a film having a Weston speed of Tungsten 32, with the lens set at approximately *f*/22.

Closeups and shots with medium tonal contrast usually produce the most satisfactory enlargements. You will find this phase of movie work most interesting and satisfying. Why not try it? It isn't half so hard to do as it sounds.

## Catching the elusive Indian

[Continued from page 107]

from watching the behavior of tourists at an Indian village, I jotted down some "do's and don'ts." These rules may help to prevent that Indian squaw you are about to shoot from picking up her skirts and her papoose and disappearing into the teepee.

Do not forget that the Indian is a human being and not a curiosity. Elementary as this statement may sound, many people, whom I have seen, were not aware of it. To be sure, the Indians are not living in a way that you and I might care to, but let's not remark about it as we approach the Indian camp. Here is an important point to consider—always assume that the Indian understands English perfectly. Whatever you say, complimentary or derogatory, he may understand.

An amusing incident, relative to this, happened to me while I was working with a Navajo family. From Sally, a weaver, I was trying to obtain the Indian words for a few familiar objects. (Incidentally this is a good way to make friends easily with the natives.) I was learning many words when Sally stumbled on a question that I asked her. To my surprise, her sister, Katherine, broke into the conversation with a full explanation of my question. During my two weeks' visit, Katherine had not uttered a word of English, but had understood fully all our conversations.

When you have become well acquainted with an Indian family, no doubt they will set a place for you at their lunch table. The "table" will most likely be a blanket or sheepskin placed under a ramada or tree. Working hard all morning in the desert air will give you an appetite by noon. The mutton stew and fried bread before you should look good. Well, perhaps it does not, but your hosts are showing their acceptance of you. A complete refusal of the meal would most certainly hurt their feelings.

If your wife likes to go on your filming trips, she can do more than help to carry the tripod. As an aid in approaching Indian women, she can accomplish wonders. Feminine interests are universal, and all your wife needs do is to show genuine interest in the style of your subject's clothes and her unique "hairdo." That will break the ice, and soon you will have the film running through your camera.

The above suggestions, I am sure, will be easy to follow. Remember—try to approach your subject on equal terms. Sit down for a while and talk. Offer the men a smoke, and do not pop out your camera as soon as you drive up.

There is no better way to catch the elusive Indian on a friendly basis than to treat him as you would like to be treated if you were some other movie maker's subject.

## Mirror to ourselves

[Continued from page 103]

glass. The camera was started and, on a desired count by the metronome, the scene was faded in. The other exposures were made in the same manner.

In shooting double exposures with black backgrounds it is desirable to keep as much light off the background as possible. Spotlights are favored, as

the illumination is directional and easily controlled.

The telephone montage was made in the same general way. The double exposed title letters were mounted on black velvet and were given one stop larger opening, to guarantee a full exposure, so that the telephone scene would not block the letters.

The next special effect was the sequence of the audience looking toward the screen as the show begins.

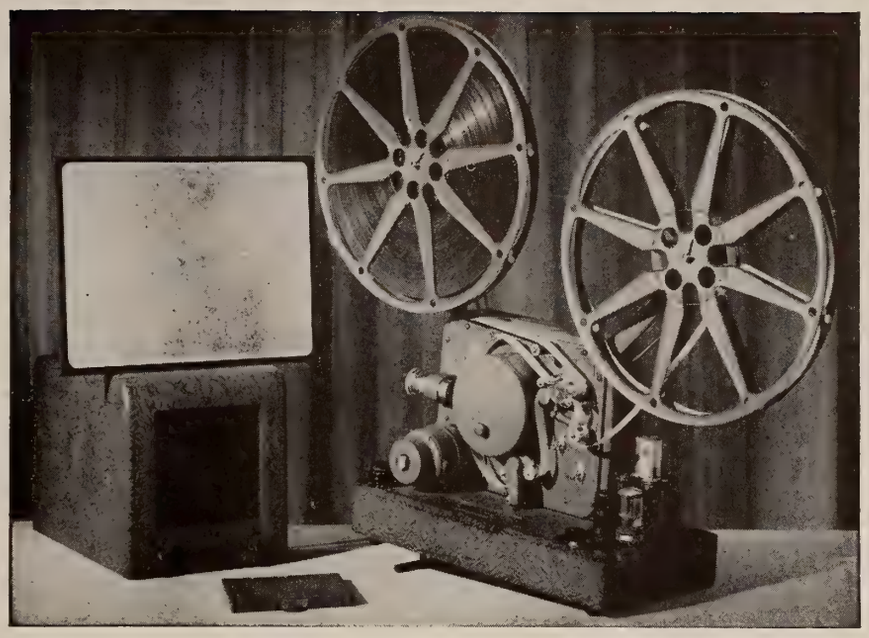
A "movie within a movie" is done professionally either by optical printing or by front process projection. A simple, yet effective, method which carried a perfect illusion was made this way.

The main title appeared to be projected upon the screen. In reality, the white screen was covered with a black card, on which were large bold letters, *VACATION DAZE*. The next title, featuring Joe F., Josie F., Joey F., was lettered on a nine by twelve inch black card and was filmed in the regular manner. The lettering of the titles was of the same character, and this fact helped to effect the smooth transition of moving up to a closeup of the screen. After the other credit titles and first scene appeared, the illusion was established, and from there on, cuts could be made back and forth, from audience to screen, with smoothness of continuity and clarity of purpose.

The audience scenes were filmed in low key lighting, at *f*/2.5. The group scene showing the backs of the guests' heads and the screen in the background was lit by two No. 1 Photofloods in reflectors, on either side of the camera, and two more No. 1's placed forward, to light up the screen. In addition, a 500 watt spot, set near the camera, was trained on the title. Individual closeups of audience reaction were made at *f*/2.5 with one No. 1 Photoflood in a reflector ten feet from the subject.

The shot of the kitten playing with the tangled film nearly "stumped" us. Every time we got "kitty" in position and started the camera, she would scamper off. She did not like the lights, the smell of the film or any part of the enterprise. I pleaded and begged, but she had her own ideas. A friend suggested that we try a little catnip sprinkled around the film. It worked like magic! In fact, we could hardly get her away from the spot, and, finally, had to pick her up bodily and set her outside.

Tempo is the all important factor for a picture of this type. *Home Movies* has ninety nine scenes and titles for its 125 feet. I know that one of the hardest things to do is to cut a good scene shorter. However, the smoothness and tempo of a well trimmed picture prove that the scissors were friendly after all.

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■ *You Bring the Ducks*, two reels, a Hal Roach comedy in 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. That old duck hunter, Irvin S. Cobb, takes nephew Benny Baker along on an expedition in the great outdoors. Benny does not share Mr. Cobb's enthusiasm for the rugged life and makes his feelings quite obvious in a magnificent series of Cobb baitings.

■ *Stephen Foster Melodies*, one reel, 16mm. sound on film, black and white, may be obtained from Official Films, 25 West 45th Street, New York 19, N. Y. Jeni Freeland, as a Southern belle, and the Elm City Four combine their talents with the dance team of Tommy Morton and Gretchen Houser in melodious arrangements of Stephen Foster's *Beautiful Dreamer*, *Old Black Joe*, *Jeanie With the Light Brown Hair*, *Camptown Races* and *Swanee River*. The background is the old South, with plenty of mansions, hoop skirts and strumming banjos.

■ *Lady on a Train*, ninety four minutes, 16mm. sound on film, black and white, is obtainable from United World Films, Inc., Bell & Howell Filmosound Library, Rockefeller Center, New York 20, N. Y. Deanna Durbin, a blonde for the occasion, is an avid reader of mystery stories. When she sees a murder committed and is not believed by the police, she does a bit of amateur sleuthing. We almost lose Deanna once or twice, but all's well in the end.

■ *Sibelius* and *Finlandia*, one reel each, 16mm. sound on film, black and white, are released by Sterling Films, Inc., 1186 Broadway, New York 1, N. Y. The most delightful works of one of the all time great composers, Jan Sibelius, are performed by the Helsinki Philharmonic Orchestra. *Sibelius* features the *Concerto for Violin*, *Impromptu* and the ballet, *Scaramouche*, danced by the Helsinki Opera Ballet. *Finlandia* contains *Finlandia* and the *Second Symphony*.

## Titles from Kodaslides

[Continued from page 104]

small projector was not very strong, the meter reading was very low. However, by hand cranking (one revolution a second gave about one half second exposures), excellent results were obtained at *f*/2.7 on Kodachrome Type A film. Probably good exposures could be obtained at eight frames a second at *f*/1.9, provided a brighter projector lamp is used.

The advantage of using a two and a half inch lens on the camera at a distance of about five feet, with the projector close to the camera axis, is that distortion of the image is held to a minimum. This same method has also been used successfully with black and white movies. The exposures in this case were made at the regular speed of sixteen frames a second at *f*/5.6 on Super X film.

Both the Kodachrome and black and white projected titles give the finished film a decidedly professional appearance that any advanced amateur cinematographer can duplicate and improve upon with very little effort.

## Can you make a school film?

[Continued from page 109]

ing to tackle problems of distribution, so it is likely that you will be dealing with some school film producer and/or distributor who has his channels of distribution already established. Do not, for Heaven's sake, start writing distributors and producers to ask for their recommendations on the sort of subject you should tackle with your camera. If you have no ideas of your own, don't expect some one else to think them up for you. The average producer has more than enough problems to keep him busy.

Study the requirements of the field, then offer something concrete. But, if you do have an idea and want to get an opinion on it before going too far, write to the producer of your choice and see if he is interested. In such a case, you will be wise if you submit a sample by which he can judge the quality of your work.

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operate in determining content, organization and audience level of the film, the first tentative results are put on paper and submitted for very careful checks over a wide geographical area; then the movie maker proceeds to translate these plans into film form. School films are never sold or otherwise distributed successfully just because they happen to deal with something interesting or informative. Each one is made in close relation to the typical school curriculum, and is made for a specific teaching purpose.

You may well ask then what *can* the serious and capable 16mm. amateur cinematographer do in such a field? The answer is that you can do much, if you know what it is and how to do it. Perhaps a better way to answer your question is to answer it in terms of what I, as a school film maker, would recommend. Here it is then, in very brief form:

(1) Stay out of the school film field unless your work can compete favorably with professional 16mm. quality.

(2) Avoid the trite and overworked geography travelog type of thing; such films have been done to death and are already a dime a dozen on the school market.

(3) Concentrate on the small things immediately around you that are of interest to younger children.

(4) Shoot your footage at sound speed so that a narration can be added by the producer who buys your film.

(5) Shoot an "idea," but plan and shoot carefully so that you get complete coverage. Many potentially good ideas are spoiled for school use because of a few missing shots.

(6) When you do have something that might be used, offer your negative or original for sale, and let the producer do his own editing and narration, for it is at these points that exact knowledge of school requirements becomes so essential.

Now let us go back to my third point and amplify it a bit. What are those things that you might do? I think they fall mainly into four categories.

(1) Story films for children in the five to eight year age bracket, best represented by short, interesting camera stories built around animals—the story of Peter the Pup, Freddy the Frog, Tommy the Turtle, Georgie the Goldfish. Use camera treatments whose quality and character of visual exploration will captivate the young child. The school field could wish for many more films of this type so admirably done by Kenneth Space in his *Fluffy the Kitten.*

(2) Story films about children and their activities—Bobby's Day at the Beach, Our Visit to the Farm, Susan's Visit to a Big Ocean Liner, Bobby Goes to the Dentist, etc.

(3) Stories about people and their daily life, in terms young children can understand—The Tugboat Captain, The Cowboy, The Policeman, The Fireman or The Railroad Engineer.

(4) Finally, there is a specialized type represented by the work of the 16mm. amateur whose hobby is filming the unusual. It may be micrography of micro-organisms, either plant or animal; time lapse movie making of certain phases of plant growth; macrography of insect life.

There you have one answer to your question, "Can I make a school film?" I am certain that there are other useful answers, if you dig hard enough to find them. If you do have something along the lines suggested, I think that any other school film producer would be just as interested as I in an opportunity to screen it for consideration.

## Mr. Morgan objects—

[Continued from page 106]

movies of the baby we took on the trip?

*George:* That's a great idea. Like to see some good shots, Henry?

*Morgan: (Bored)* . . . Yeah. . . .

*Gloria: (Sharply)* Henry!

*Morgan: (As pinched)* OOOOh, I'd *LOVE* it!

*George:* Only takes a second to set it up. Suppose we have one quick drink first and. . . .

*Ruth:* George!

*George:* Oh, all right. The screen is up, the reel is on and . . . I'll just put out the lights.

*(Light switch off)*

*George:* Well, here we go.

*(Movie machine starts)*

*Ruth:* Look, that's little Jeremiah in his crib, when he was three months old. Isn't he cute?

*Both: (In unison after pause)* . . . Yeah.

*George:* Now he's drooling on his bib. Gee, he's a little devil, isn't he?

*Both: (As before)* . . . Yeah.

*Ruth:* That's me, there I am . . . that's me, sticking my tongue out . . . *(Giggles)* Oh, I look awful, don't I?

*Morgan: (As before)* . . . Yeah. . . .

*Gloria:* Henry!

*Morgan:* Oh . . . *(Embarrassed chuckle)* That's a good shot of you leaning against the wall, Ruth. Course, you were thinner then and your hair was longer.

*Ruth:* . . . *That's* the mop!

*George:* Look at this shot, look at this shot . . . Jeremiah's got his head caught between the bars. You know, he almost choked.

*Morgan: (Interestedly)* Yeah? I'd like to see that over again.

*George:* Oh, this is our vacation. That's me fishing. Oh, watch me pull this fish out. You won't believe it. Now watch . . . Now watch . . . watch . . . Here it comes. . . .

*(Movie reel snaps, fast spanking sound sustained.)*

*George:* Why, that no good. . . .

*Ruth:* George.

*George:* I'll have it fixed in a jiffy. . . .

*Morgan:* If it's too much trouble.

*Ruth:* Wouldn't you like to see the rest of it?

*Both:* . . . Yeah. . . .

*George:* Okay, it's all fixed. Here we go. . . .

*(Machine humming sustained.)*

*Ruth:* Oh look . . . That's me running up the . . . That's George running down the . . . That's me running up the . . . That's George running down the . . . Oh look, he caught me. Isn't it exciting?

*Morgan:* . . . Uh-huh. . . .

*Ruth:* Ah look, George is kissing me . . . Ah, George.

*George:* Ahhhhh, Ruthie.

*Morgan: (Tremendous yawn.)* . . . Pardon me.

*George:* Now, that's us playing tennis with. . . .

*Ruth:* There's us swimming in the great big. . . .

*George:* There's us riding horses all around the. . . .

*Ruth:* There's us paddling the canoe up the . . . Oh look, there's us when we had the baby. . . .

*Morgan:* Where'd you find the time?

*Ruth:* Oh, look . . . our New Year's Eve Party. Look, I'm dancing. Ain't I crazy?

*Morgan:* . . . Yeah. . . .

*Ruth:* Look . . . *(Sentimental.)* Ah, look who's kissing me . . . *(Abrupt)* What was his name again, George? Oh, this is good. Here's the landlord coming in to complain. Look at George. Look at George, throwing the landlord down the steps . . . *(Pause.)* Oh, this is a nice shot. The whole family in the moving van! And look at what's happening. . . .

*(Reel snaps.)*

*Gloria:* Well, that's too bad. We can't see the end of it.

*George:* Don't worry, we can start the whole thing all over. O. K. Henry?

*Morgan:* Yeah! How about a stiff drink first?

*Gloria:* Henry!

We didn't find out whether Henry ever got his drink, but we are inclined to agree that there should be some compensation for listening to such drivel. There is no substitute for an integrated and well planned production. No amount of "gab" will redeem a reel of random shots. A good movie will speak for itself.—(W.H.)

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## Titles that talk

[Continued from page 108]

place it on a card of generally cool and unspectacular hue. Borders, spot pictures or any of the other forms of decoration, approved for lead titles and editorial subtitles, should be ruled out in your preparation of the spoken title card. Complete and unobtrusive simplicity is the goal.

Secondly, each spoken title should employ just as few words as you can contrive and still keep it in character to serve its dramatic purpose. Eight to fifteen words of average length are generally effective, with twenty regarded as an absolute, and possibly dangerous, top. Where more words than this are crowded on the card of a spoken caption, they will inevitably interrupt the flow of audience attention—and probably appear dramatically foolish as well.

Thirdly, the footage presenting a spoken title should be held on the screen only *just* long enough for its reading, and no more. Perhaps no other factor can be so disruptive of dramatic illusion as the irritating experience of reading through a dialog caption some two or three times, while one waits for the action itself to continue. "Word to footage" standards, offered by some guides, call for an allowance of one second a word during the filming of the title. Experience shows, however, especially in relation to the often staccato phrasing of the spoken title, that this is entirely too much. One second for each *two* words will generally be found more effective. Rare exceptions to this standard may be demanded by the use of unusually long words (allow slightly more time), or in the case of brief, exclamatory captions, where even the "one to two" ratio must be slimmed down.

Fourthly—and this point may seem obvious to some—one's spoken title wordings must be set typographically with full attention to the accepted standards of punctuation. Since they *are* speeches, all such captions should be set off with quotation marks, placed outside all other punctuation. Should a given title happen to be a question, it then would carry the question mark as well *("How much you want to throw this race, Speedy?")* just as exclamatory speeches will be indicated by the exclamation point *("You couldn't pay me to throw a race, you dirty bum!")*. A speech which has been interrupted would be indicated by the broken phrase *("Jack, what are you . . . !")*, while the end of a long statement would be shown by an opposite treatment *(". . . and that's how it is, Mary. I'm sorry.")*

So much, then, for the preparation of spoken titles when these devices are deemed genuinely necessary to the development of one's theme. By and large, of course, the best cinematic practice is so to work out one's plan or scenario that an absolute minimum of these insertions is called for. Chaplin, with his inimitable gift for pantomime, produced many of his short films without subtitles of any kind. Perhaps *the* classic example of this virtuosity is still to be found in Murnau's great epic, *The Last Laugh*, which, with Emil Jannings in the stellar rôle, runs a solid hour and one half without a single written word!

There are many ways of avoiding the majority of spoken captions. Some form of what is called an "insert" will often do the trick: a letter, telegram, news headline, business card or signs can convey many a plot turning point, doing it even more effectively since they are pictures instead of titles. General ideas and emotions, where the specific dialog is not important, can often be made clear by correct miming. If a man is angry, let him pound the table with his fist. If a woman is worried, let her twist her handkerchief with indecision or tuck in repeatedly a stray lock of hair. Such symbolic miming is almost a necessity where any extended amount of conversation is pictured, since an audience will soon get irritated, if it is not given some tip as to the general meaning.

But these are stopgaps. Sooner or later, you will come to a place in your production where a spoken title may be both necessary and desirable. Your first step in achieving this effect is to be sure of filming a scene or scenes in which the caption may suitably be inserted. Long shots are useless here, and the conventional medium shot, especially where several persons appear in the scene, is scarcely better. In this latter case, however, a speech may sometimes be used, if prominent gestures or lighting are employed by the director to concentrate attention on the speaker.

But closeups or near shots are by far the most effective scenes from which to originate a spoken title. In the former, the frame will include only the head and shoulders, while in the latter the view may expand to about waist level. It is at this distance that one finds the so called "two shot," perhaps one of the most useful and dramatic of all camera positions. In it, one of the two protagonists is seen in back or side view to the camera, while the second character (a girl, let us say) is seen full face on, more or less over the man's shoulder. In this setup, it will be the girl who speaks. Then, in reaction, the camera viewpoint would shift to the reverse of this arrangement, so that the man is seen full face, as he replies.

There are many other effective visual patterns into which a dialog title may be introduced. Simplest of them, of course, is the single closeup or near

shot of the speaker, which launches the speech at its beginning and to which we return at its conclusion. Often, however, this may seem needlessly plodding. A more lively effect could be created by beginning with the close shot, cutting in the title, and then ending on a different view (say, near or medium shot) of the speaker. Still another possibility—under carefully planned direction—is to begin the series with the speaker, cut in his lines, and then, instead of returning to him in the standard formula, follow at once with a reaction scene of the person addressed.

The patterns are many, depending upon the dramatic situations involved and the imagination of the filmer who is picturing them. There is one negative caution, however, which it is well to keep in mind. This is that under no circumstances should more than one spoken title be cut into any given scene. It is disturbing to see two persons, face to face, throwing speeches at each other, nor will it be long before your audience loses track of the action—as well as all interest.

At long last, then, you are ready for the actual cutting in of your spoken title. It is here that so many amateur filmers today are falling down. For this operation is not a mere matter of breaking the correct scene at the middle (or near the beginning or towards the end) and then splicing in the title footage. It is rather a delicate process of blending the caption smoothly and unnoticeably into the flow of visual imagery.

Examine for a moment the effect created by simply inserting title footage into an untrimmed scene of a character speaking. We see him first mouthing the dialog halfway through. The complete speech is then flashed on the screen in the dialog title, and then the character is seen again, completing the speaking of his lines. The inescapable effect is that the audience has been forced to receive the dialog twice over, once in pictures and once in words. Tempo has been slowed to the stalling point and all dramatic illusion is destroyed.

No, this is not the method of the spoken title. What one must do instead is to insert the dialog footage *almost wholly in place of the visual imagery.* In practice, this means cutting out the entire central section of the pictured speaking, leaving only enough frames at the beginning and the end to show the lip movements of the first and last words. On some occasions, where a speech begins with an article, it may be safer to leave two words at the start. On others, it is often sufficient to trim the closing frames down, to show only the final syllable or just the closing of the lips. If you cannot read the lip movements of these tiny images, a sound general rule is to run sixteen frames of the speech's beginning, cut


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out and scrap the middle, and end with eight frames of the speech's conclusion. Your spoken title cut into that gap will blend perfectly into the flow of action and drama.

## The clinic

[Continued from page 114]

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## Amateur clubs

[Continued from page 113]

Club Film Library, as well as *Like a Bad Penny, The Gay Nineties* and *Sound On Film Experiment,* IAMC club productions. The Indianapolis unit will be glad to offer these and other films on loan exchange to other cine groups. Address requests to Mr. Long, at 827 North Bosart Avenue, Indianapolis.

**Best in Brooklyn** Charles H. Benjamin, ACL, has been announced by the Brooklyn Amateur Cine Club, ACL, as the producer of the best member's film of the year and the first award winner in the 16mm. division of the group's contest. Mr. Benjamin's picture was *Safari,* a 1946 Honorable Mention award winner.

Other Brooklyn contest winners were, in the 16mm. class, *Vacation With Pay,* by Irving Gittell; *Virginia,* by Fred Ursini; in the 8mm. class, *Barbara Sue Goes Camping,* by Harold D. Cahn, and *Nutmeg Rambles,* by Horace Guthman, ACL. The contest was judged by the consulting staff of the Amateur Cinema League.

**Laughs in Los Angeles** *Free Wheeling in the Utah Parks,* $1,000 first place winner in the late Union Pacific Railroad contest for amateur films, was the hilarious highlight of a recent regular program of the Los Angeles Cinema Club. The film was presented in person by Stanley Midgley, ACL, a member of the club, who accompanied his production with informal narrative comment. Seen on the same program were *Treasure Trove of Jade,* produced for the National Geographic Society and *The River,* the ten year old "documentary" study by Pare Lorentz.

**New in Denver** Meeting in the quarters of the Miniature Movies Laboratory, more than a dozen amateur filmers signed the charter roll of the Denver Cinema League, new in Colorado. One of the features of membership in this lively group will be automatic membership in the Amateur Cinema League, according to F. D. Graetz, ACL, chairman of the organization committee. Denver amateurs interested in getting further data on the club may get in touch with Mr. Graetz in care of the Miniature Labs, 610 Twenty First Street, Denver 2.

**Gunnell at Hartford** A one man show by Frank E. Gunnell, FACL, of Staten Island, N. Y., was the feature of a late winter meeting of the Hartford Cinema Club, in Connecticut. Mr. Gunnell presented, with narrative comment and music, his *Bryce Canyon Trails,* $500 second place winner in the Union Pacific contest, and *Rugged Gaspesia,* a study of the Gaspé Peninsula. Seen on an earlier Hartford program were *Squeaky's Kittens,* 1946 Ten Best award winner, by Walter Bergmann, ACL, of Mount Vernon, N. Y., and *Safari,* 1946 Honorable Mention winner, by Charles H. Benjamin, ACL, of Brooklyn.

**Dine in Chicago** New officers for the current club year were formally installed at the recent annual dinner of the Chicago Cinema Club, ACL, held in the quarters of the Illinois Athletic Club. On the 1947 slate were Arthur C. Kadow, president; Leon F. Urbain, vicepresident; Lydia O'Connor, secretary; Sherman Arpp, treasurer. Serving with them on the board of directors are Norman Hallock, Arthur Josephson, William Ludtke, Mrs. Rae Osgood and Mrs. George L. Kirk. Films seen at late regular meetings include *Salty Nova Scotia,* by Mr. Kadow, and *The American Legion at Work and Play,* by Max R. Levy.

**Form in Oak Ridge** Elected for a term of one year, new officers of the Oak Ridge (Tenn.) Amateur Cinema Club were installed at a late January meeting held in the recreation hall of the Atomic City. Richard Fink heads the new slate, assisted by Howard Parsons, vicepresident, and Mrs. G. H. Clewett, secretary treasurer. First committee chairman appointments include Bernard Saunders, programs; Temple Jarrell, ACL, publicity, and L. E. Burkhardt, membership. Films seen at the election meeting were *Angels Are Made of Wood,* by Herman Bartel; *Zoological*

*Fantasy,* by Mr. Jarrell, and a reel on army manuevers by Pat White.

**Reform in Syracuse** There were twelve charter members at the first meeting of the Cinematographer's Club of Syracuse, held in the home of A. D. Rodgers late in January. The new unit is a reorganization by key members of the earlier Syracuse Movie Makers Association, which had disbanded. Lisle Conway is chairman of the membership committee, assisted by Elmo Golly and Walter Kellogg, while Dorothy Warner has been appointed secretary pro tem.

## News of the industry

[Continued from page 112]

for the "Premier-20" is a coated super two inch, $f/1.6$ lens, which may be replaced by either one, one and a half, two and a half, three, three and a half, or four inch coated super lenses. The projector will handle illumination up to and including 1000 watts and operates on 50-60 cycles, 105-125 volts A.C. The projector motor will operate on either A.C. or D.C., though the amplifier needs a converter on D.C. Further information may be had from your dealer or from the Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

**Sterling** Most recent entry to the 8mm. and 16mm. motion picture field, as a distributor, is Sterling Films, Inc., 1186 Broadway, New York 1, N. Y. Among their first releases are to be seven 8mm. and 16mm. "shorts," both silent and sound, and two one reel musical concerts. The firm has also added to its line the Hawley-Lord hunting and fishing productions. A list of present releases may be had by writing to the company.

**Film-of-the-Month** The recent formation of the Film-of-the-Month Club brought to fruition a highly novel idea in 16mm. and 8mm. motion picture distribution. Located at 10 Beach Street, Boston, the club offers the latest releases of Castle, Official and other leading producers. The advantage of the club is that it offers one free film dividend for every four purchases, the basic plan offered by book clubs for many years. Monthly literature is sent to members of the club, listing current offerings. The only obligation is, as in the case of many book clubs, an agreement to purchase at least four films a year.

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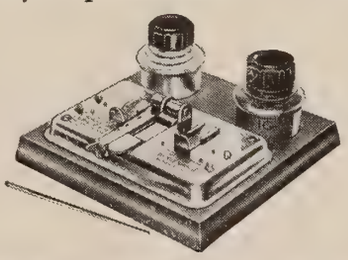

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**Universal** A low cost, popular still camera, the Meteor, is soon to be distributed by Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y. The design of the camera is to be based on the results of an extensive survey into the needs and wants of the average camera enthusiast.

**Camera Specialty** Built to solve the problem of identifying scenes shot at great intervals of time, a new "Ciné-Slate," for captioning purpose, is available from Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y. The kit includes titling slate, stand and chemical cleaning cloth.

Sidney Braff has recently been appointed sales representative in the New York area for Camera Specialty. Mr. Braff was previously with Albert Specialty Company, covering New England.

**Craig** Back on the market for its first postwar appearance is the Craig Senior Splicer, which accommodates all 8mm. and 16mm. sound or silent film, with permanent splices guaranteed to 1/1000 of an inch accuracy. The new version of the splicer is presented on a one piece cast metal base, replacing the original hardwood structure. A catch lock has been incorporated in the left hand film holding plate, to hold film strips with greater security. Further information regarding the Senior Splicer may be had from Craig Manufacturing Company, 1823 South Hope Street, Los Angeles 15, Calif.

Craig also announces that it is to distribute the Beacon Camera, a small fixed focus type with coated two element lens, through eleven Western States, Alaska and Hawaii. Another miniature fixed focus camera, the "Fed Flash," produced by Federal Manufacturing Corporation, will be subject to the same distribution system.

**Eastin** A branch office has been opened at 608 Temple Court Building, Chattanooga, Tenn., by Eastin Pictures, Inc., Davenport, Iowa. The new office will serve customers in eleven States and the District of Columbia. Manager of the office will be Edward H. Hieronymus.

**Culbertson** Immediate deliveries are now being made of the Model P Fidelitone Dual Turntable, produced by George K. Culbertson Company, 5133 Juanita Avenue, Minneapolis 10, Minn. The turntable enables sound projector owners to add continuous sound accompaniment to their silent films by means of discs, when the Fidelitone is plugged into the microphone input of the sound projector and uses the projector's amplifier and loud speaker. The Model P is basically the same as the Model A Fidelitone Dual Turntable except for the differing amplifying systems. Since Model P has no amplifying system of its own, it is naturally about half the weight of Model A and costs a good deal less.

• The Camera Specialty Co., Inc., presents a new, improved projector stand.

**Castle** Listing new films released during the last year for both industrial and educational purposes, a fresh catalog is available from Castle Films Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Castle is an authorized distributor of United States Government visual aids, and the films listed in this catalog were produced by the United States Department of Agriculture, the United States Office of Education, the United States Navy and War Departments, the United States Public Health Service, the Civil Aeronautics Administration and the Veterans Administra-

tion. A total of 730 films is available in 16mm. sound on film versions, while there are 585 filmstrips for 35mm. slide projectors.

**Change in officers** S. G. Rose has been elected president of the Victor Animatograph Corporation, a division of Curtiss-Wright Corporation, according to an announcement by G. W. Vaughn, president of Curtiss-Wright and chairman of the board of the Victor Company. Horace O. Jones became vicepresident of the firm, which is located in Davenport, Iowa. Alexander F. Victor, pioneer inventor in the 16mm. motion picture industry, has resigned as president and director. He will, however, remain as consulting engineer.

## Practical films

[Continued from page 115]

course of this ten minute picture: the restoration accomplished by the Prague populace when they turned out to give their free labor; the resumption of university life on the site of "blitzed" campuses; and the strong, hopeful faces in evidence at the celebration marking the first year of peace.

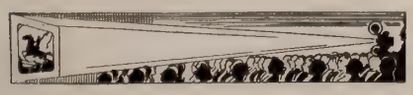
The film, produced by the Czechoslovak Documentaries Company, was edited by Dr. Jan Kucera. Maurice Hindus, special writer for the *New York Herald-Tribune*, is responsible for the narrative, which is effectively delivered by Hugo Weisgoll, now serving as United States Cultural Attaché in Prague. Brandon Films, Inc., 1600 Broadway, New York 19, N. Y., is handling distribution in this country.

### *READING AID*

Two new Coronet productions have been filmed to help the grade school student to get the most out of his reading assignments. *Improve Your Reading* and *How to Read a Book*, both one reel sound films, are available in either black and white or color.

The first film offers many suggestions for improving the rate of reading and comprehension, and covers such special problems as eye perception span, reading too rapidly for comprehension and reading with fingers or lip movement.

*How to Read a Book* is more concerned with helping the pupil to discover the author's attitude, the key ideas and the utility of the index and footnotes. The primary value of the film is its use in conjunction with book reports and advanced reading programs. Orders and requests for preview prints should be addressed to Coronet Instructional Films, 65 East South Water Street, Chicago 1, Ill.

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■ PLANNING to edit or add titles to your films? For best results, always use the CINE-RULE! For all cameras, projectors and films. Available in three styles: 8mm., 16mm., silent and sound; specify which. Only $1 postpaid! BETTNER FILMS, Box 1064—Church St. Sta., New York.

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■ 16-35mm. MOTION Picture production, editing, laboratory equipment- sold-bought-exchanged. Send list of your equipment. What do you want? CAMERA MART, 70 West 45th St., New York.

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■ IMMEDIATE delivery: New Ampro Century, $460.00; Victor 40B, $454.00; Natco, $497.00; new Lektro 16mm. camera with f/3.5 lens and case, $128.00; new Victor #4 turret camera with f/2.5 lens, $195.85; Revere 8mm. projector, $120.00; Ampro 8mm. projector, $159.00 with case; Revere turret 8mm. camera, f/2.5 lens, $110.00; Griswold splicers, $12.50; rewinders, reels, camera films. Write for large list. ZENITH, 308 West 44th, New York City

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■ Castle Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

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■ SOUND AND SILENT FILMS, unusual subjects at discounts. Lists for 5¢ stamp. EASTERN FILM SUPPLY CO., 2M Westminster Rd., Baldwin, N. Y.

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AVAILABLE FROM: Association Films, 347 Madison Avenue, New York 17, N. Y.

Ingenious Walt Disney and his Hollywood staff have done it again, this time depicting the industrial process of tire making. *The Building of a Tire,* sponsored by the Firestone Tire and Rubber Company, takes the audience on a tour of the factory, mill and plantations and, by means of animated drawings, conducts the spectators actually into the mammoth machines to be shown what is happening inside. The creation of tires is made easy to understand through the use of drawings and diagrams.

**Report on Jet Propulsion,** 2½ reels, 16mm. sound on film, color, running 25 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Motion Picture Division, Bell Aircraft Corporation, Buffalo 5, N. Y.

This film, released within the last six months, tells the story of the first jet propelled airplane in the United States and its revolutionary means of power. Explaining that the jet principle actually originated in the first century, the picture uses colorful animated drawings to illustrate how the jet engine gets its power. Shrouded in secrecy during the war, the construction plans of the P-59 have now come out of hiding. *Report on Jet Propulsion* is particularly adapted to all groups interested in the future of aviation.

**United States,** 5 reels, 16mm. sound on film, black and white, running 45 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Film Officer, British Information Services, 30 Rockefeller Plaza, New York 20, N. Y.

The basic interest of *United States* is, of course, the fact that it was made in England and from the British point of view. The original purpose of the film was to present American soldiers to the armed forces of Britain. Beginning with Plymouth Rock, the picture traces our history to shortly after World War II, delicately skirting the problem of the Revolution. The wealth and resources of our country, along with the British notion of individual American traditions and characteristics, are very well presented. *United States* is an extremely interesting film in view of our increasingly close relation with Britain today.

Kodascope Eight-33

Ciné-Kodak Eight-25

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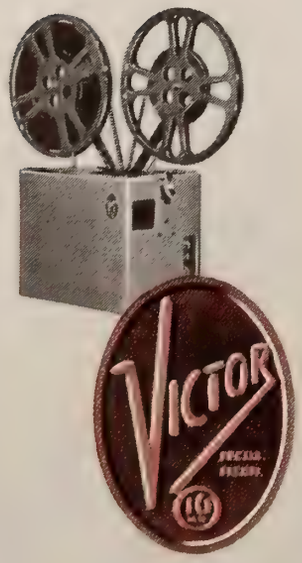


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"On the Mall"
"Two Hearts that Pass in the Night"

11 **RHYTHM IN RHAPSODY**
"Tip Toe Thru the Tulips"
"Moonlight Masquerade"
"The Night is Young"

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"In Love with a Song"
"Isn't that Just Like Love"
"It All Comes Back to Me Now"

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Vol. 22
No. 4

MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

April
1947

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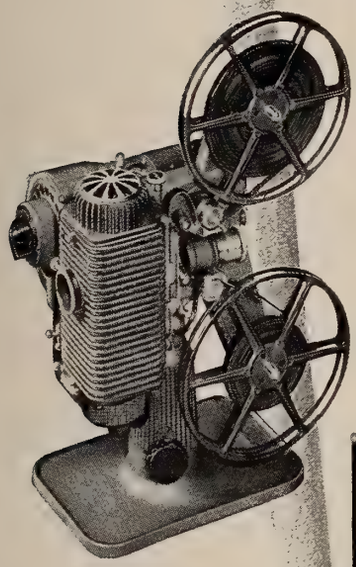

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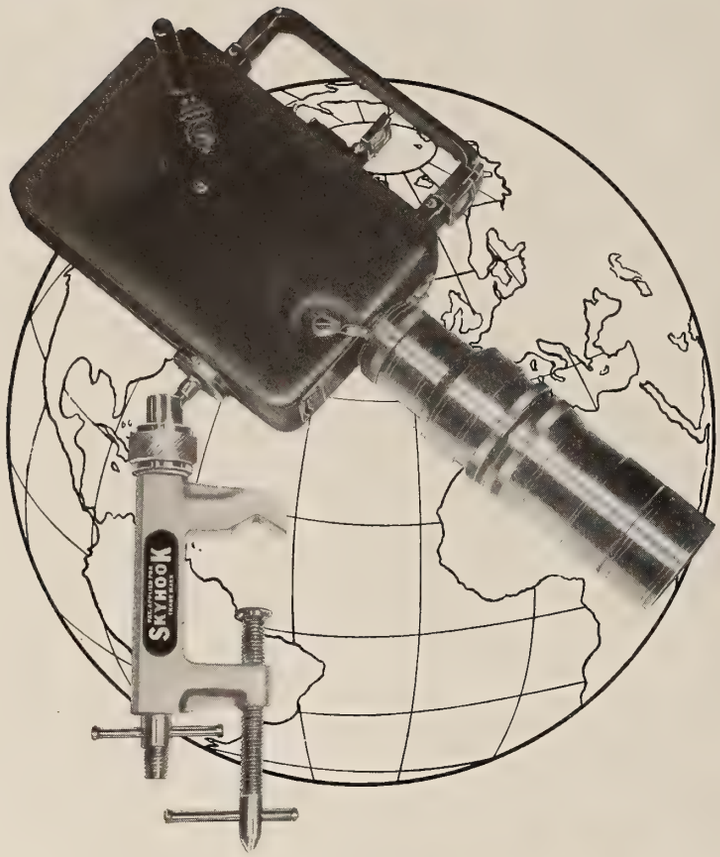


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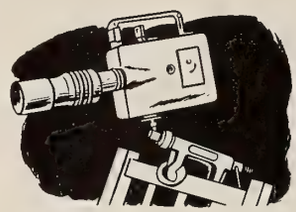

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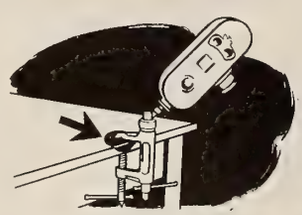

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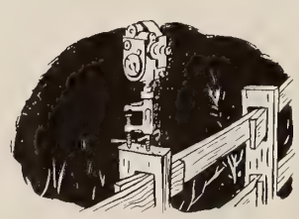

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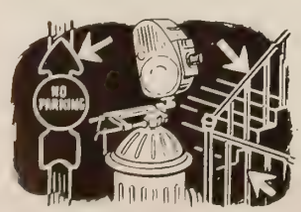


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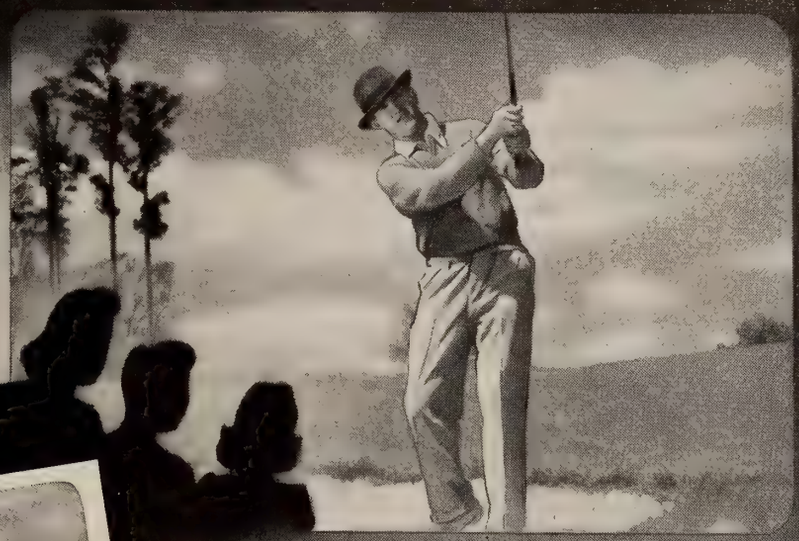

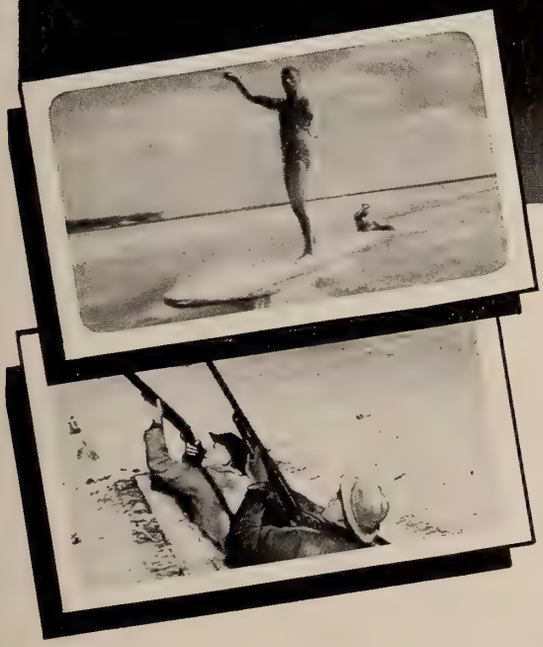

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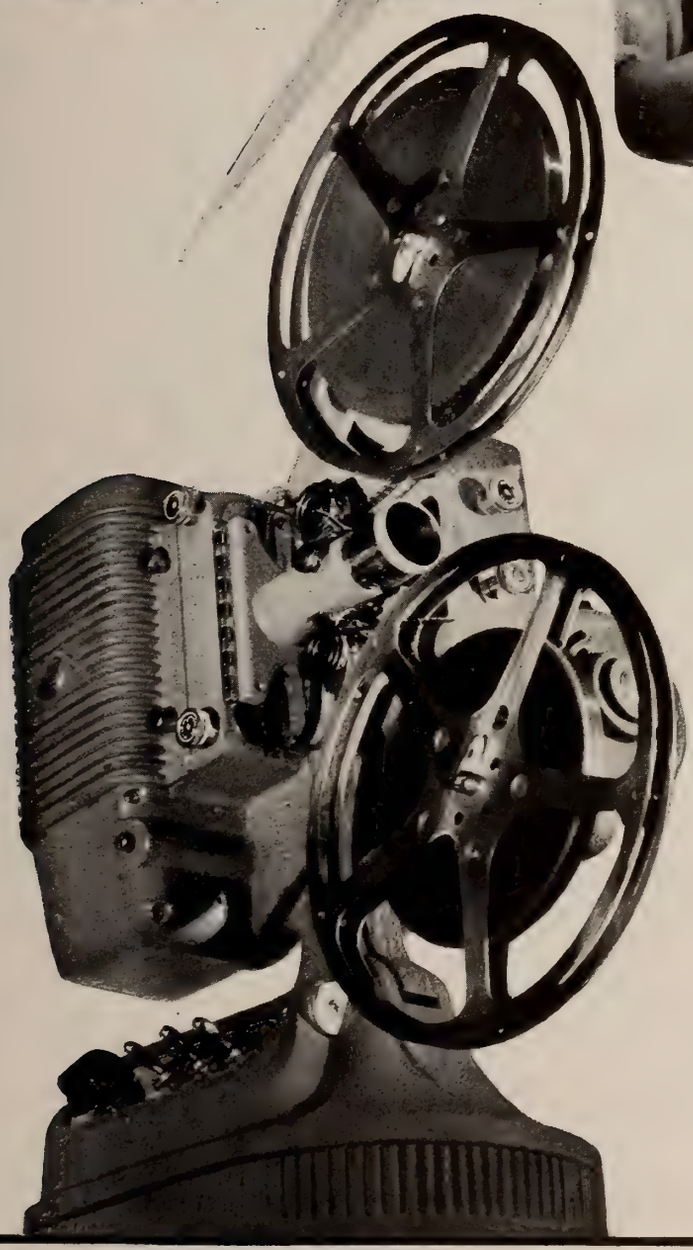

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# Closeups—What filmers are doing

Mrs. Warner Seely, ACL, of Cleveland, has been at it again, poking her able and inquisitive camera into some of the odder aspects of the neighborhood's bird life. Latest in her fine series of feathered films is *Playmates,* a one reeler in two parts. The first episode concerns a couple of little girls with a pet crow, a playmate not too uncommon in the earlier, more easy going days of the century.

But it is the second section of *Playmates* which presents one of those rare oddities of nature which even today the theatrical newsreels love so well. In it a demure little toddler brings Mrs. Seely a covered wicker basket from which, upon examination, there emerge a saucy Persian kitten and an apparently philosophic starling—the best of good friends. . . . People, opines Mrs. Seely, bring you the darndest things, once they find out you are interested!

Roy Wilcox, ACL, up in Meriden, Conn., will soon find out that truism—if, indeed, he has not already and to his sorrow. For *his* consuming interest right now lies in snakes, and there probably is not a farmer within several counties of Meriden who has not been alerted to phone him at the first slither. Mr. Wilcox's ambition is, simply enough, to picture all of the forty some reptiles indigenous to Connecticut, of which only the rattler and copperhead are truly venomous. . . . Having some slight acquaintance with Mr. W., our advice to Connecticut snakes is that the sooner they cooperate, the sooner their lives will get back to normal.

Well, you will find in the lead position of this number of Movie Makers that exclusive story which this column first promised you last December. It is, of course, David Bradley's vivid and somewhat incredible tale of how a bunch of young GI's finally got together in the summer of 1946 to punch through a production of Shakespeare's *Macbeth* which they had first commenced planning in the fall of 1941.

As far as we know, this may well be the *only* complete production of *Macbeth,* amateur or professional. If so, this fact would have served only as a challenge to Producer Bradley—who seems to thrive on the untried and the seemingly impossible. For this sort of approach to the dramatic arts, he followed in good footsteps. For, in 1935, he had enrolled in Todd School, a progressive institution which had only just got Orson Welles out of its hair. Bradley wasn't much of a change. Beginning with *Treasure Island,* he ran through productions of *Dr. X, The Christmas Carol, Emperor Jones, Oliver Twist, Peer Gynt* (a 1941 Ten Best winner) and, simply while waiting out Army induction, a one reel interpretation of Saki's *Sredni Vashtar.*

Like Welles, Bradley is a big guy physically, suggesting unlimited reserves of energy and imagination. Why Hollywood has thus far passed him up it is hard to say—unless, as is occasionally charged, the film community genuinely *is* afraid of genius.

Across the Threshold: We have had fine visits recently with two oldtimers among the League's membership. Obviously senior was Fred Hamp, jr., ACL, of Buffalo, N. Y., who, as a charter member, goes right back to 1926. Mr. Hamp confided (not without amusement) that he had owned, at one time or another, every 16mm. camera from the hand cranked Ciné-Kodak Model A right up to the Ciné Special.

William Wilson, ACL, proprietor of Aurora Films, in Helsinki, Finland, was our other veteran visitor. Getting on the League bandwagon about 1930, he has been a steady rider save for the difficult war years. Mr. Wilson was passing several weeks in the United States replenishing and bringing up to date his 16mm. and 8mm. library offerings.

We are probably just catching on to what the country's skiers have known (and approved) for months. But, in any case, we now announce with pleasure that Albert I. Sigal, ACL, of San Francisco, has been serving as chairman of the United States Olympic Ski Committee, which only last month selected the American ski team for the coming 1948 Olympic Games.

Next month, we have in store for you another terrific, top echelon, editorial plum pie. This is the first installment of a two part discussion by Maya Deren, entitled—provocatively — *Creative Cutting.* Her thoughts on this important phase of film making are so exciting it has taken even *her* more than a year to pin them down on paper. And you get them all for a mere quarter!

In the meantime, early in May there will be an opportunity to see those films from which she draws her examples. All four of Miss Deren's experimental movies — including her most recent *Ritual in Transfigured Time*—will be screened at New York's Provincetown Playhouse on the evenings of May 5 and 6, in two programs presented at 8:30 and 10:00. Tickets are priced at $1.00 tax included; send your orders and remittance to M. Arsham, 69 Perry Street, New York 14, N. Y.

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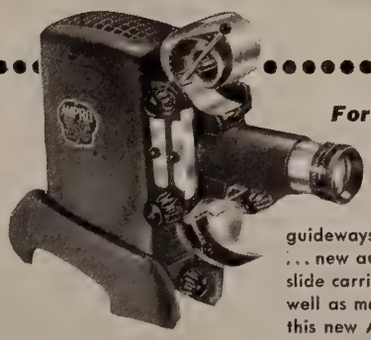

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# CAN YOU EDIT?

SOMEBODY once said, "Tobacco is a filthy weed —I like it!" A large part of the human race seems to have followed the last half of this proposition.

It might be paraphrased of movie makers, "Snap shooting is a very bad thing—I do it." In spite of admonitions, self administered or ulterior, a very great many filmers continue to do snap shooting, and it is quite apparent that they enjoy it. They know that it generally leads to accumulated and indiscriminate footage that can only rarely be brought into the confines of an intelligible picture. But they get fun out of it, although we all know that they would get still more fun if they shot purposefully.

To the far too large army of snap shooters, the sagest advice to be given is that of one who has seen a lot of snapshot product in movies. "If they are going to continue to snap shoot, they had better learn how to edit creatively."

Although the salvation of snapshot footage is as improbable as that of Robert Burns's exciseman, miracles can happen. But these miracles will happen only to those cinematographers who have pondered long and profoundly upon the ways of editing. In the long run, it is probably less work to plan a film before anything is recorded. Yet, since snap shooting continues to prevail, the progress of personal movie making would be greatly forwarded if those who indulge in it were to lay upon themselves the duty of learning how to edit imaginatively and brilliantly.

If anybody thinks that this operation comes intuitively, let him gather up fifty short lengths of snapshots, project them, label them and try to assemble them into something that resembles continuity. He will find a jigsaw puzzle simple beside this cine problem. Only real flashes of imagination and long cogitation will get him anywhere. His ill assorted footage will be as troublesome as what came out of Pandora's box. It will be going off in all directions at once, and he must learn to manage it masterfully and surely.

If all the unused and unprojected snapshot footage were spliced end to end and were projected, several generations would have passed on to their rewards. It is possible to rescue some of this footage from oblivion, if creative editing comes into its own. As the spring season opens this year, let every snap shooter resolve that he will learn how to edit with intelligence, imagination and discipline. It is his only effective way to make amends for errant button pushing.

# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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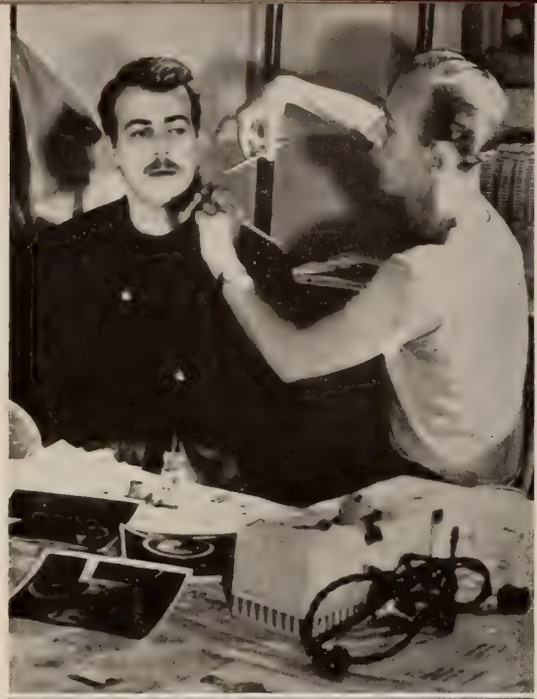
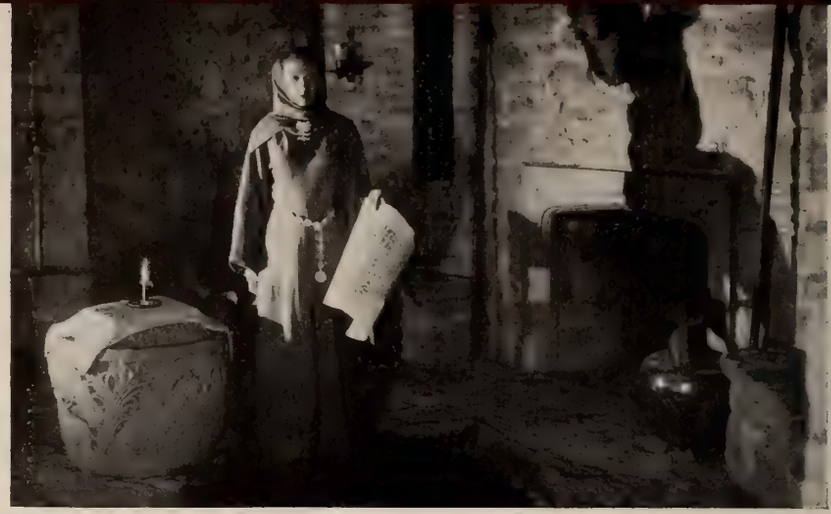




• Above, the letter scene, in which Lady Macbeth, played by Jain Wilimovsky, learns that Macbeth has been made Thane of Cawdor and envisions future possibilities.

# Shakespeare on a shoestring

OUR Willow Films production of *Macbeth,* from the drama by William Shakespeare, was first conceived late in the fall of 1941. Five years later, almost to the day, it was completed—in time for a December première at the Winnetka (Ill.) Community Playhouse.

In between those two dates—to get down some of the rather staggering figures—there were involved in the production some one hundred or more persons, an unrecorded number of man hours of work and an incalculable amount of frustration, frenzy and emotional anguish.

Before a foot of film ran through the cameras, I had filled several trunks with notes, plans, letters and umpteen revised versions of the final scenario. Eighty three costumes, seventy nine helmets, sixty five shields and an uncounted number of swords, spears and bludgeons had to be created from materials which seemed to be non-existent. At long last, 7000 feet of 16mm. black and white film ran through our single camera, and we had burned out the surprisingly small total of but twenty No. 2 flood bulbs and a single 1000 watt spot lamp.

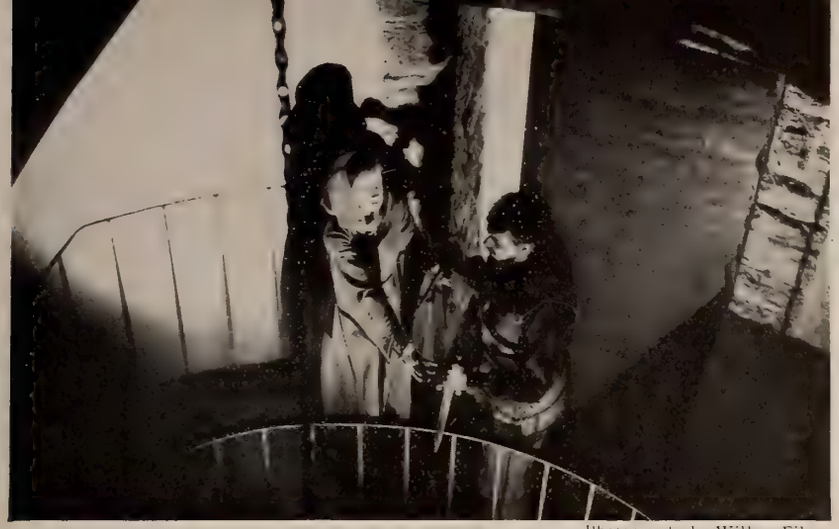
But I get ahead of myself. It was, as I have said, the fall of 1941. A group of us, working as Bradley Productions, had just completed *Peer Gynt,* from Hendrik Ibsen, which next December was to be chosen by MOVIE MAKERS as one of the Ten Best films of the year. But also in December there took place a far greater and more important event. Those of us who had talked about a *Macbeth* production then soon found ourselves continuing the discussions by Army air mail.

I had enlisted in the Signal Corps' Army Pictorial service. Thomas A. Blair, co-director with me for *Peer Gynt,* enlisted in the Marine Corps and served among the first Marine divisions to land on Wake Island, Guadalcanal and other Pacific spots. The more army hikes and the more sore feet I accumulated, the more scenario ideas for *Macbeth* piled up in the foot locker.

Most of the original scenario work took place in this country at Camp Crowder, Mo., over a year's period of time.

By the time I reached Astoria's spacious SCPC (Signal Corps Photographic Center), at Long Island City, adjacent to New York City, the big draft of *Macbeth* was completed, mimeographed and copyrighted. Ultimately being shipped to Europe, I was luckily sent to Paris to work in the Cinéma Tirage Maurice of the Army Pictorial service. This gave me a headquarters for "Operation Macbeth." Numerous letters were

• From top to bottom: "Macbeth" has his beard applied for the sixtieth time; center, battle helmets in the making; bottom, finishing "props" for the gargantuan production.



Photographs by Willow Films

• **Above, Macbeth, convincingly played by producer David Bradley, is given moral support by Lady Macbeth in a tense moment during the highly dramatic murder of King Duncan.**

# Blood, sweat, tears—and an unflagging determination—create a brilliant amateur production of "Macbeth"

DAVID BRADLEY

written, and I sent out, every fortnight, film bulletins of discussions, plans and ideas to our key workers, mostly GI's stationed in all parts of the world.

Then, in the summer of 1945, the Old Vic Theatre company, headed by Laurence Olivier and Sir Ralph Richardson, came to the Comédie Francaise in Paris. I attended their entire repertoire six times over, and learned much concerning acting directions and mannerisms peculiar to Shakespearean drama.

Finally, after almost a year in Paris, my furlough papers came through for London. Here I saw the Old Vic's new season, which included the first and second parts of *Henry IV*. Also in London, I continued my research on *Macbeth*, the Scotland of his time and Shakespeare in general. Following the furlough, I was shipped to Munich; then home and a discharge.

It was the spring of 1946. Many of my fellow associates had long before been discharged and some had been forced to find other jobs, but work started immediately. A rigid schedule was devised and every one was advised to keep to it, and this is where the difficulties developed. We started work on costumes, properties, buying lighting and camera equipment at the end of April and expected to finish by the middle of June. As many workers and cast members wanted to go back to college in the fall, we made our schedule tight in order to accommodate them. Therefore, production—the actual turning of cameras—had to begin not later than June 15.

Eighty three costumes were made for the 100 actors. As all of them did not appear in any single scene, those from one of the minor characters were used more than once. The costumes were made when materials of any kind were extremely scarce and difficult to obtain. These materials had to be simple and rough in texture, as the Eleventh Century in Scotland did not produce silks and satins. There was almost nothing in yard goods; so, we resorted to draperies, bedspreads, blankets and towels, buying from costumers what we could not purchase at rummage sales or beg from our friends.

The costumes were designed by an Air Forces man while he was stationed in the Aleutian Islands. It was then our job to convert the designs into the actual costumes, working from a basic pattern for the tunics and trousers and using different materials, trimmings and lengths of sleeves. We made thirty five costumes for the English warriors of gunnysacking and thirty five for the Scottish warriors of [Continued on page 161]

• **At right: local scenic backgrounds were used as stage settings, draperies and tin jewelry embellished the coronation scene, while the banquet presented problems in lighting.**

# SIMPLE DISSOLVES

## They are achieved by crossed polaroids

J. W. SOVINE, ACL

A DISSOLVE is a transition device, designed to promote smooth passage from title to title, or from sequence to sequence, thereby avoiding a sharp, jerky effect.

A dissolve is contrived by gradually fading out one scene while, at the same time, another scene fades in, so that, from the viewer's standpoint, one scene seems to blend or melt into the other.

From the standpoint of the scenario, the dissolve is used to show that a strong connection exists between the scenes so treated; but, at the same time, it denotes some shift in time, place or action.

From the standpoint of the amateur, the judicious use of the lap dissolve offers a finished appearance to his films, often difficult to obtain with the usual direct cut from scene to scene. It is particularly effective in transition from main title to credit titles and between credit titles.

Lap dissolves may be made with any camera. However, the ease with which they may be made depends upon the special features offered by certain cameras. Of those with which we are familiar, the Ciné-Kodak Special, with its variable area shutter and rewind provision, offers a practically "pain free" method. In this camera the variable shutter opening is controlled by a lever on the side of the camera. A frame counter enables the operator to return the film with the rewind device to the precise frame where the fade was started, and the second half of the lap may be completed by fading in the next scene. A very useful and not too well known method makes use of the camera lens diaphragm, which is set wide open. Light intensities are controlled by suitable neutral density filters. Then the operator is in a position to produce the necessary fades by closing the diaphragm to $f/16$ or $f/22$ and by opening up to $f/1.9$ again. This range is quite sufficient in the case of Kodachrome.

It is helpful to keep in mind that there are only two essentials in making a lap dissolve: (1) a means of controlling the light reaching the film and (2) a means of returning the film through the length of the lap dissolve for the second exposure.

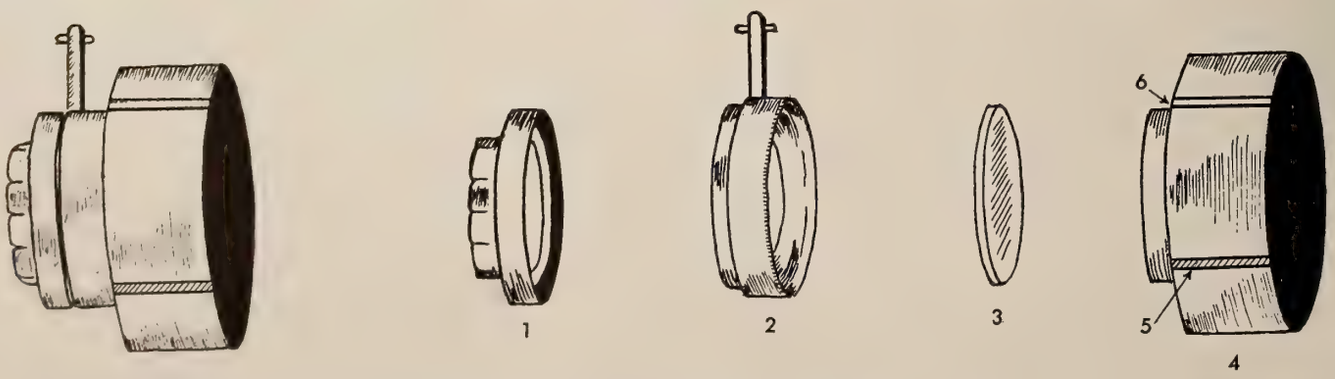
For the Ciné-Kodak Magazine Eight, the Bolex, the Victor V, the Bell & Howell Sixteens and Eights, which are fitted with rewind devices and for any other camera in which the film may be rewound, fades and lap dissolves are easily contrived by the use of crossed polaroid filters.

At the outset it should be said that there is nothing new in this method of making lap dissolves. However, the procedure is so simple, so easy and so dependably successful that it could well be used more frequently.

The required apparatus comprises a filter holder, an Eastman Pola-Screen, a lens shade and a second polaroid filter which is fastened within the lens shade by a bit of Scotch tape. The rim of the lens shade is marked by a strip of red tape which, when opposite the handle of the Pola-Screen, indicates the crossed or opaque position of the polaroid filters. Similarly, a strip of white tape marks the uncrossed or clear position of the filters.

Naturally these markers will be ninety degrees apart on the rim of the lens shade. In assembly, the Pola-Screen is screwed tightly into the filter holder and positioned with the movable arm vertical when the assembly is slipped on the lens. Then the polaroid filter is so positioned within the lens shade as to reach the crossed position when the lens shade is screwed on the Pola-Screen a few turns and the red marker comes opposite the vertical arm of the Pola-Screen.

Obviously a much more complicated job could be made of this, and amateurs with access to a machine shop can turn out a beautiful de luxe product with freewheeling and overdrive. But the device as described can be assembled with a borrowed pair of scissors or a pocket knife; it gives results as good as a dissolving shutter camera and it is considerably [Continued on page 162]




• At the far left is the assembled apparatus; its component parts are: 1. a Series V adapter ring; 2. a Series V Pola-Screen; 3. a polaroid filter; 4. the lens hood for the Eastman Kodak adapter; 5. the red tape marker; 6. the white tape marker.

# The party made the film

## How "Pinocchio's Jack-O'-Lantern" came into being

HARLAN M. WEBBER, ACL

8mm. scenes by Harlan M. Webber, ACL

IT HAD already been decided that Roy was to have a Halloween costume party, and that he was going to be "Pinocchio."

The costume had been bought, and some of his three year old friends had been invited. Then it occurred to us that the party might make good movie material.

It was about time to make another film of Roy, in line with our policy of getting a complete movie of him about once a year, instead of collecting a hodgepodge of miscellaneous, disconnected footage every time that some excuse presented itself. There we were with every movie maker's problem—how can we make it interesting?

I had read plenty in MOVIE MAKERS and in the *ACL Movie Book* about the fun and ease of planning and shooting more than just a party—that it would be well first to establish the desire for the party, then to show the preparations and the anticipation. With these points made, perhaps our audience would like to see the party almost as much as Roy would like to give it.

The real reason for making the movie, of course, was to get and to show pictures of Roy—to have an interesting record of his appearance and actions for future years as well as for the present. So, if the party was held and a satisfactory conclusion was included, the film would then line up to the formula of "having a beginning, going somewhere and definitely ending."

I jotted down notes as I dreamed of the possibilities, and, because of the somewhat unpredictable antics of children at such a gathering, I decided against, in this instance, the preparation of a scene by scene scenario. My notes, however, were in considerable detail, and I had clearly in mind the course of each sequence before starting.

It seemed logical, and possible with my limited equipment, to show Roy poring over magazines at Halloween time and becoming inspired, by what he saw and read, to have a Halloween party. No one ever heard of a three year old actually reading magazines; but, in amateur films that I had seen, action stretched a little beyond the possible had often been entertaining; so, why not try it here?

Perhaps we could go on to have Roy ponder over what costume to wear by looking through picture books. Of course, he would have to "sell" the idea of a party to his Mother, and, having done that, we could feel that the [Continued on page 166]

• The neighborhood children become refreshingly natural when they are skillfully and understandingly posed.

# MAKE IT YOUR BUSINESS

## Ideas for practical films

WILLIAM HOWE, ACL

AS MORE and more film becomes available, many movie makers are beginning to think in terms of more ambitious pictures that will instruct as well as entertain.

They turn to the idea of devoting some of the footage formerly expended on their family to the livelihood that keeps that family in shoes and "shortenin' bread."

Business films may be broken down roughly into three categories: the movie about *your store,* to be used as institutional advertising or as part of your local promotion; the movie about *your product,* which can be designed to convince your salesmen as well as the general public of the virtues of your output; and the movie about *your profession,* which will in most cases be a straight expository coverage of your methods, to be used in instructing others.

The latter type will be the better for a factual and formal treatment, since it is really the celluloid counterpart of the textbook. But the film about your product or your store should be gauged to the tastes of young and old; it should appeal to style conscious wives and thrifty husbands alike. Above all, the flavor of these films should be informal, recapturing the graciousness of a successful "open house."

The following lettered headings indicate the general note that you should strike in the different sequences, and the subsequent titles are given merely as an example of how the sequence ideas can be converted into a specific reference.

**• Pleasant, courteous service should be emphasized in the film to make your store the rendezvous for your neighborhood.**

Harold M. Lambert from Frederic Lewis

Robert Dudley Smith from Frederic Lewis

**• Present the products from your bakery in natural, clean and appetizing surroundings to stimulate good will and increased sales.**

### YOUR STORE

#### A. *Community Prestige*

Title. *Westwood has long associated the Lorimer Pharmacy sign with service and economy.*

Fade in on your exterior sign (perhaps a night shot of your electrical sign), dissolving to no more than a couple of long shots of the building. Move in, to get a few of the more familiar architectural details, concluding with a shot of several customers walking through the front door. Cut to interior shots that will show store traffic and convey the idea of brisk efficiency and activity.

Conclude your opening sequence with a montage that will further the impression of a busy, progressive shop: in the case of the drug store, the pharmacist compounding a prescription; a bright eyed child lapping an ice cream cone; a closeup of a package being wrapped; an order being taken over the telephone; a clerk reaching for a lotion on one of the shelves. Cut from the montage to a short sequence, filmed from behind the counter, in which a customer selects two or three items and walks out of the main door.

#### B. *Origin and Development*

Title. *Since it was established in 1917, Lorimer's has grown and prospered with the patronage of the community.*

This sequence can be introduced by a humorous anachronism of the period when the store was first built—an archaic cash register, the glowing, pear shaped globes of colored water or any outmoded piece of furniture or equipment that catches the flavor of the early days.

Lap dissolve to a still photograph of the old building and a few souvenirs, possibly early invoices and ledgers, lighted to underscore the dates. A brief staging of some typical transaction of the period will be of general interest—perhaps the visored pharmacist taking great pains to fill an order which, as eventually revealed by a closeup of the label, is a commonplace compound which can now be bought ready prepared. Progress chronologically, by means of such symbols and simple reenactments, to your newest and most prized innovation—whether it be a sleek redecoration job or a long awaited freezing unit.

#### C. *Management and Operation*

Title. *Keeping a drug store running smoothly involves a working knowledge of everything from lemon drops to nose drops.*

[Continued on page 168]

# Filming kitten capers

## How information and humor were combined

WALTER BERGMANN, ACL

16mm. scenes by Walter Bergmann, ACL

"SQUEAKY'S got kittens!" exclaimed Marilyn as she came running into our living room.

I dropped my newspaper and Vi dropped a stitch of her knitting, as we both jumped up and hurried out to the kitchen. Sure enough, there lay Squeaky in the cardboard container which we had provided for her, in anticipation of the blessed event. Snuggling close to her were four squirming little kittens.

I took a quick look, rushed out of the kitchen and down the steps to the movie room in the basement. A few minutes later I returned with two double reflector stands, containing four No. 2 Photoflood lamps, and placed one at each end of the kittens' litter about four feet away. Next I set up the camera on a tripod and, using an $f/3.5$ opening, I began shooting the first scene of the picture that was to become *Squeaky's Kittens*.

We named the kittens Eenie, Meenie, Meinee and Moe. Eenie and Meenie had similar colorings, being white kittens with black markings, or black kittens with white markings, whichever way you looked at them. Meinee was black with white paws, and Moe was coal black.

During the next two months, we took a number of shots of them and their mother, some posed and others unposed. From past experience with Squeaky when she was a kitten, we learned that they loved to eat; so, we decided to make a movie record of the various stages of progress in feeding, from the day they were born until they ate solid food. For example, we made a very interesting sequence showing them being fed with a medicine dropper.

The action begins with a refrigerator door opening and revealing the interior, the door being used to fade in the sequence. A hand reaches in and takes out a bottle of milk. The milk is carried to the gas stove where it is poured into a small pan and warmed over the burner. (This step is necessary to show that cold milk should not be fed directly to kittens.) The final scenes show each kitten being fed separately by Vi with a medicine dropper, while the mother cat watches. Vi was curious to know if Squeaky would drink milk from a dropper; so, she gave her some. She was just as greedy for it [Continued on page 160]

• These four little kittens do everything but lose their mittens when they appear as the star actors in *Squeaky's Kittens*, a Ten Best winner in 1946.

# The Clinic

## Technical comment and timely topics for the amateur

**Long runs** The photograph on this page was sent in by Charles H. Benjamin, ACL, of Brooklyn. In explanation of the device which it shows, Mr. Benjamin writes as follows:

"I am sending a photograph of additions that I have made to a Keystone projector, so that 1600 foot film reels can be shown with it. Because of the scarcity of projection equipment, I decided to build some sort of device for running long films.

"I used one inch by one eighth inch iron strips and drilled these by hand, fitting to them a set of discarded reel holders, as the illustration shows. I bought an old motor that had been used in a projector. During projection, a single spring belt runs to the takeup reel, while, during rewinding, a longer belt runs to the feed reel. The projector is held in place by rabbited, pine strips, two inches by three quarters of an inch in size, to prevent its coming in contact with the added motor.

"The upright arm holding the full reel has two pieces of the iron strips, to make it rugged. It is held together by bolts. At the base of this strip are two bolts, which permit the long arm to be folded down, when it is not in use, by removing one of the bolts near the base. The baseboard is a piece of plywood, made to fit the dimensions of the projector and the accessories described. This plan may be adapted to any make of projector."

Charles H. Benjamin, ACL

• Powered by an extra projector motor, this device runs long films for its maker.

**Handy film cans** Movie makers using the convenient 800 foot, 16mm. reel will find that the cans used to house 1000 foot lengths of 35mm. raw stock make excellent containers for *two* of the smaller reels. Best source of supply for these lightweight cans will be your local film laboratory . . . For 8mm. workers, a similar inexpensive container for the familiar 200 foot reel will be found in the circular tins housing large rolls of cellulose tape.

**Washers for closeups** The movie maker wishing to take ultra closeups at distances closer to the subject than his one inch lens will focus will find a set of washers to fit under the lens most helpful. Although one turn of the lens gives an extension of approximately .042", it is far better to remove the lens and to place a washer of the desired thickness under the shoulder. The following table gives, for a one inch lens, the washer thicknesses necessary for various close distances:

| Distance from object to lens | Washer thickness necessary to focus |
|---|---|
| 18" | .059" |
| 15" | .071" |
| 12" | .092" |
| 9" | .128" |
| 6" | .210" |

**In the ball** For a dream sequence or one in which the thoughts of a character are to be presented as distorted by illness or emotion, it is suggested that a scene of some remembered incident be filmed through its reflection in a polished ball. One made of silvered glass will give the clearest reflection, but a polished metal ball will provide enough of an image to produce the dramatic effect that is desired. The distortions caused by the shape of the reflecting ball will bring home the point of abnormal mental states. Care should be taken to concentrate all of the available illumination on the subject to be pictured—and away from the camera area—to avoid getting an image of the camera and operator as well.

### PRELIMINARY VISIT

**If you have the time to do it, you will find that a preliminary visit to any scene that you intend to film is a wise action. The lighting conditions, the presence or absence of persons, the best camera viewpoint will all have a direct bearing upon what you get on the screen. If you have studied these things in advance, you will be able to shoot the scene with more confidence.**

**Shadow hazards** Now that leaves are appearing and casting shadows in outdoor scenes, it may be well to remind Kodachrome filmers that actors in scenes should not be asked to pass from sunlit to shadowed areas, if a ludicrous effect is to be avoided. It is disconcerting to an audience to see a beautiful girl, dressed in gay clothing, move from a sunny spot to one that is shaded, as one observes the hues of her dress change as the darker place is reached. For the best Kodachrome action scenes, the light should be uniform. If dramatic necessities demand otherwise, it should be realized that color changes are to be expected.

**Up early** If you can set your alarm clock early enough, you can get some beautiful color shots in these early spring days by capturing the early morning mist, particularly as it is dispelled by the rising sun. The winter soaked earth will give off mist for most of this month. As the wisps rise and flutter in the morning breeze, very interesting designs and effects in composition can be achieved by the filmer who has an eye for them.

### WHAT HAVE YOU DONE?

***The Clinic*** **is written by the readers of MOVIE MAKERS. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.**

**Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.**

**You are cordially invited to join in writing *The Clinic*. Address items to MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.**

• The possibilities of farm movie making are many and varied; you may base your picture on a specialist pruning young apple trees, a sequence of the calf division at the county fair, or a new method of culling poultry being introduced to your community.

# A CAMERA ON THE FARM

## How it can serve profitably

GERALD R. McKAY

"LIGHTS, camera, action" may be heard on farms in the future just as in big Hollywood studios.

More and more farmers are learning new ideas about their work through movies shown by the county agent, high school agriculture teacher or farm organization leader. Rural people are learning how the rest of the world lives, and how to raise their own standards of living through 16mm. movies. Farmers are seeing more than twice as many 16mm. movies as they did a year ago.

Amateur movie makers who have been on their toes have taken advantage of this demand and are meeting it. The future in this field may be somewhat uncertain, but, at the present time, many filmers could find interesting and profitable activity in it.

Farm people usually see movies at meetings sponsored by the county extension office, high school agriculture teacher or some local farm organization. For the most part these films are made by professional cameramen for the United States Department of Agriculture or for some commercial company as a part of its advertising program. In either case, a large number of the films are made for use over the entire country and are very general in nature, although they are of excellent quality.

Now, here is where the amateur movie maker comes in. He can, with his own films, bridge the gap between these general films and local agricultural conditions. He can show how recommended farm practices are actually being carried out by John Jones and his neighbor Bill Smith.

Of course, the amateur will have to let these farm groups know what he can do if he is to sell his films. No one technique will work in every case, but a visit to the local county agent's office might be a good beginning. The county agent is in charge of 4-H club work and home demonstration programs, as well as many farm projects in his county. In most cases his office has an up to date 16mm. sound projector which he uses regularly. The films he shows promote his various projects, such as farm building modernization, better methods in animal feeding, soil conservation, food preservation and, of course, 4-H club work. If the amateur does not know what farm topics are of current interest and which ones would make good movie subjects, the county agent can tell him.

Another potential market for [Continued on page 170]

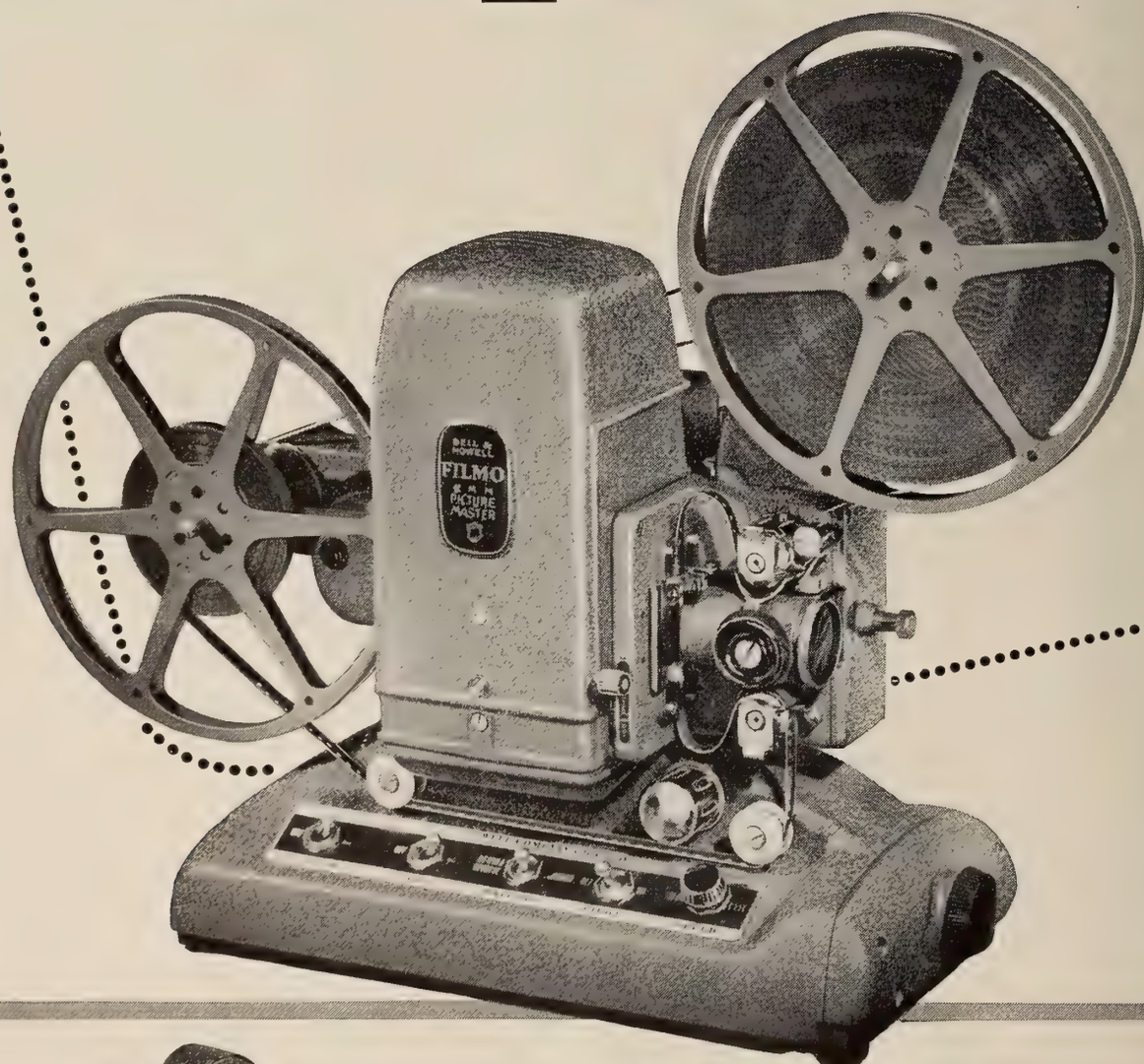
• Example has always been considered one of the best methods of teaching: Howard Carlson, shown with his turkeys, at right, and his trap nests, at left, contributes the prestige of being a national champion; in the center, no excuse for neglecting the tripod.

Photographs by Gerald R. McKay

# *It's Here!

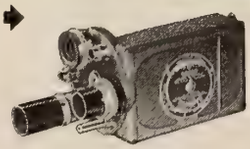
## the new FILMO PICTURE MASTER

### brightest of all 8mm projectors!

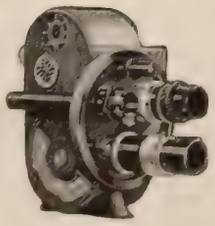



Filmo Sportster, for taking inexpensive 8mm movies in full color or black-and-white.

Filmo Auto Master, only 16mm magazine-loading camera with a turret head.

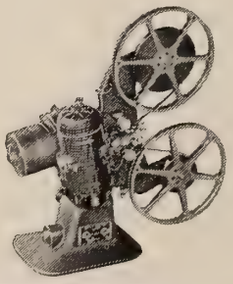


Filmo Diplomat Projector—shows 16mm silent films with beautiful brilliance and clarity.



Filmo Tri-Lens 8, which makes three lenses instantly available for 8mm movie making.

Filmo Auto Load, the 16mm camera that loads instantly with a film magazine.



Filmo-Master 40 Projector—take 400-foot reels o 8mm film for 33 minute uninterrupte programs.

### *Every new feature you could ask!*

- Superior 750-watt illumination; most brilliant of all, *bar none*
- Base-up lamp, a new Filmo "first" in projector design
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- Automatic power rewind
- 400-foot reel capacity—uninterrupted 33-minute shows

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Yes, an *all-new* Filmo—and it has everything! Now you can discover in your films new beauty and new values never before fully revealed!

For no other 8mm projector, regardless of lamp wattage, can equal Picture Master's illumination. *New picture power* screens your films with an exciting brilliance and clarity never before achieved. And B&H engineering brings you new ease of operation, new film protection.

What's more, the 750-watt, base-up lamp will not blacken near the filaments. Thus you get maximum light *longer*. New "wind-tunnel" ventilation cools three ways—internally, for lamp protection . . . at the aperture, to safeguard your film . . . externally, for comfortable handling.

And you can enjoy really brilliant—*and safe*—projection of single frames.

### *Order your Filmo Picture Master now*

Let your Bell & Howell dealer show you this brilliant new Filmo—and other improved B&H models for both 8mm and 16mm film. Quantities will be limited at first, so place your order now. For illustrated literature, write Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

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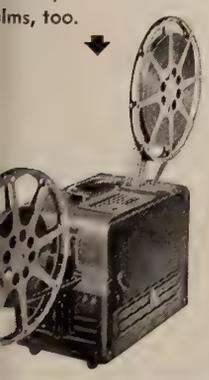

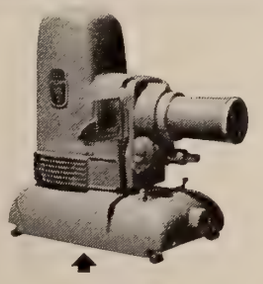

Filmo Slide Projectors for 2 by 2-inch transparencies. Two powerful models—300-watt and 1000-watt.

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• For League members who are boatbuilders, the backdrop of masts, sky and sea is hard to duplicate for inherent cine interest.

# Practical Films

## The general movie used for various purposes

WILLIAM HOWE, ACL

### WONDERS OF A WEEKLY

*Magazine Magic,* the Curtis Publishing Company's new 16mm. Kodachrome film, is an exciting exposition of the many skills and machines that are involved in the publication of a national weekly. Cameraman Tom Draper has covered everything from Norman Rockwell at his easel to the giant high speed press that ultimately reproduces his famous cover paintings. The movie's 1600 feet give an engrossing account of how the modern magazine is conceived, illustrated, printed and bound; and you will be astonished by the intricacies of color reproduction and the patience and precision of the craftsmen who blend the inks and keep the plates in alignment.

The picture, produced by Paul R. Thoma, was written by Robert Youngson, while Bill Slater delivers the narrative. Ideal fare for schools and general audiences, this film may be booked for free showings by writing to the Princeton Film Center, 625 Madison Avenue, New York City.

### HIGH IDEALS

The Army Air Forces have completed two new films covering their operations in war and peace, which should enjoy great popularity with all ages.

*AAF Comes of Age,* a 16mm. sound film running fifty minutes, shows the growth of AAF personnel, planes and equipment from pre-Pearl Harbor days through the bombing of Hiroshima and Nagasaki, and it features some harrowing combat scenes garnered by AAF combat camera units.

*AAF—Special Delivery,* a twelve minute 16mm. sound film, opens with the atomic bombing of Japan and traces the Air Forces' part in the Bikini experiments. The preparations for "Able Day" are shown in detail, and the explosion of the tiny particle of plutonium is recorded from several angles, to give you an even clearer picture than that afforded the first hand observer.

Castle Films, 30 Rockefeller Plaza, New York City, is distributing these pictures for the United States Office of Education, under a release plan which furnishes prints for "admission free" showings at cost.

### EVERYBODY'S BUSINESS

The popularity of the business film, as cited elsewhere in this number of MOVIE MAKERS, is borne out by the many League members who are planning to make movies about their own occupations and professions. G. J. Pellegrino, ACL, of St. Albans, Long Island, and Milton Lang, ACL, of Queens Village, N. Y., are undertaking instructional medical films: Dr. Pellegrino plans a film about oral surgery, while Dr. Lang will show surgery on the lower extremity.

George M. Gilbert, ACL, of Gettysburg, Pa., is preparing a scenario that will tell the strides made by the Gilbert Food Store during the past seventeen years, concluding with scenes that will show the new market building now under construction. F. W. Russell, ACL, of Oakville, Conn., wants to make a film to explain how milk gets from the farm to the consumer.

*Honey Harvest,* a 1945 Ten Best film on beekeeping, produced by William W. Vincent, jr., FACL, met with such success at the annual convention of the Wisconsin State Beekeepers Association that Mr. Vincent had a special print made to meet the many requests for bookings. This duplicate was recently shown at the national convention in Tampa, Fla., and is now on loan to the Wisconsin State Horticultural Society, which will circulate it throughout the State.

I. J. Leslie, ACL, of Toronto, Ontario, is combining his interest in cinematography with his knowledge of North American Indian lore, to produce an 800 foot study of the customs and culture of the Eastern Woodlands tribes, which he hopes to complete for autumn distribution.

### PROJECTING THE SERMON

Two of Cathedral Films' productions, *Jemuel, The Blind Beggar of Jerusalem* and *A Certain Nobleman,* were recently shown to an enthusiastic Melbourne, Australia, congregation by Hamilton Aiken, ACL. After the screening of these sermon pictures, which were sponsored by the Australia Religious Film Society, a sound film was used to lead the customary hymn singing.

The Reverend Mr. Aiken concluded his service by stressing the importance of the film in moulding the thought of the people, and he appealed to the more than 1800 who filled the Collins Street Independent Church to consecrate the film to the service of God, in the manner that Caxton did printing in his time.

[Continued on page 167]

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

Charles H. Benjamin, ACL

• The 8mm. and 16mm. winners of the 1946 contest of the Brooklyn Amateur Cine Club, ACL, display their well earned awards.

**Screened at Salt Lake** Two thousand persons packed to capacity the auditorium of South High School, in Salt Lake City, for the final program of the Wonders of the Wasatch series, sponsored by the Salt Lake Council of Women and the city papers, *Tribune* and *Telegram*.

Seen on the big screen were *Call of the Canyons*, a feature length travel study by Al Morton, FACL, of the Utah Cine Arts Club, ACL, and *Screen Scrap Book*, by Richard Thiriot, of the Utah Movie Club. Mr. Morton's film was a recent award winner in the late Union Pacific contest for amateur films on the Bryce-Zion region.

**Minneapolis 8's elect** New officers have been elected and announced by the Minneapolis Octo-Cine Guild, only exclusive 8mm. club in the city, as follows: M. F. Ohnstein, president; Ralph Mueller, vicepresident; John Brandon, treasurer; Bernard Altermatt, secretary. A. F. Buckles is serving as the editor of *Octo Items*, the club's attractive news letter. The Guild now lists fifty active members, and it is meeting monthly on last Tuesdays at 6:30 p.m., in the city's Hasty Tasty restaurant.

**M.M.P.C. novices** There were ten entries in the recent annual novice contest of the Metropolitan Motion Picture Club, ACL, in New York City, with first place and the Harry Groedel award going to C. L. Spaulding, ACL, for *Vermont Calls*. Second and third award winners were John P. Steele, ACL, with *A Sap's Fable*, and Alice Burnett, ACL, with *The High Sierras*. The films were judged by vote of the members directly following the contest screening.

An earlier regular program of the club, arranged by William Weed and Terry Manos, ACL, featured 8mm. movies, with four members' films and one guest picture rounding out the screening. These were *Flowering By-Ways*, by Ernest Kremer, ACL; *Blue Sky—Small Fry*, by Mr. Manos; *The Past Master*, by George Valentine, ACL, and *Murder in Central Park*, by Dr. Macdonald Browne, ACL. The guest film was *The Alpine Vixen*, 1945 Ten Best award winner, by Anchor O. Jensen, ACL, of Seattle. Mr. Manos was in charge of scoring for the members' films.

**For Schenectady** *Green Hay*, a recent 16mm. sound Kodachrome release by the visual education section of the General Electric Company, was the feature of a late meeting of the Movie Group, Schenectady Photographic Society, ACL. Robert L. Fegley and Kenneth Abeel, authors and producers of this film designed for 4-H Club circulation, discussed problems of its production for members of the Movie Group. The Schenectady unit cooperated last month with members of the Amateur Motion Picture Society of Albany, ACL, in offering a screening of selected amateur films at the Albany Institute of History and Art.

**Active in Oakland** Another postwar revival of full scale activity is that of the Bay Empire 8mm. Movie Club, now in its eleventh year of service in the Oakland (Calif.) area. The club, which is conducting a membership drive, features the free use to members of commercial and club produced films, editing and titling equipment, with a group of shop skilled members constructing a standardized titler to be supplied to each member. Current officers are Orville Walsh, president; Ray Parker, vicepresident, and Owen Rountree, ACL, secretary.

**Winners in Edison** Award winners in the first postwar contest for members' films have been announced by the Edison Camera Club, ACL, of Chicago, as follows: 16mm. group—*A Wife's Dilemma*, by O. J. Bergman; *Glimpses of our National Parks*, by W. R. Homan; *1946 Vacation*, by Glenn Bowers; 8mm. group—*Wisconsin State Fair*, by C. I. Glaeser, ACL; *Rural Pastimes*, by I. L. Wester; *Bethel Picnic*, by D. A. Dinsdale. On the board of judges were Kurt Bohse and James Cornelio, of the South Side Cinema Club, and Arthur H. Elliott, ACL, of the Metro Movie Club of River Park.

New officers for the Edison unit are L. W. Morgan, president; E. L. White, vicepresident; A. H. R. Noreen, secretary, and J. L. Blaine, treasurer. Ingred L. Wester will serve as chairman of the movie committee and as cine editor of *Photonews*, under Emily D. Novotny, editor in chief.

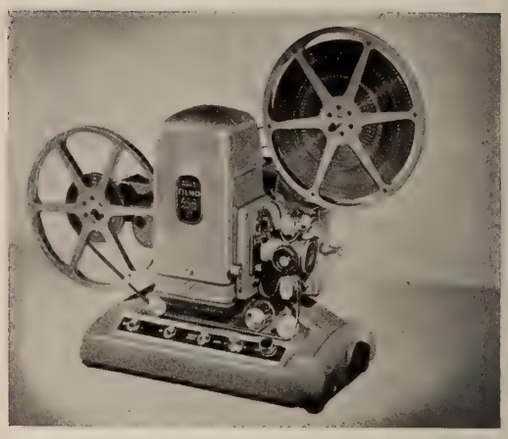
• Above, an informal picture taken at the annual dinner and inauguration of new officers of the Chicago Cinema Club, held at the Illinois Athletic Club.

**Films at Philly** Members' films were the order of the evening at a late meeting of the Philadelphia Cinema Club, gathered in [Continued on page 172]

# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

JAMES YOUNG, ACL



• The Bell & Howell Company presents its new Filmo Picture Master 8mm. projector.

**Eastman Kodak** *Financial:* Climaxing a year of record sales and net profit, for peace time, the Eastman Kodak Company, of Rochester, N. Y., highlighted its news this month with the announcement that its directors recommended a five for one split of all common shares now outstanding. Present relative voting rights between common and preferred shares would, however, be preserved. The split, by reducing the market value of single shares, will bring Eastman stock within the reach of many more investors.

*Personnel:* Adolph Stuber, ACL, F.R.P.S., vicepresident, and Marion B. Folsom, treasurer, became members of Eastman's board of directors. Mr. Stuber fills the position formerly occupied by Herman C. Sievers, who retired as vice chairman of the board last November. Mr. Folsom replaces Frank W. Lovejoy, former chairman of the board, who died in the fall of 1945. Mr. Stuber has been with Eastman since 1912, rising to vice-president in charge of sales and advertising in 1945. Mr. Folsom joined Eastman in 1914, becoming treasurer in 1935.

*Production:* Said to deliver more light to the screen than any other projector of two by two inch slides, the new Kodaslide Projector, Master model, is supplied with a 1000 watt lamp, though it may be used with four other lamps ranging from 300 to 750 watts. Five projection lenses are available for use with the projector, which has interchangeable condenser lenses and will project, with a 1000 watt bulb, a transparency seventy six feet with the five inch *f*/2.3 Ektar lens, yielding a screen image 228 inches wide.

The Kodaflector Senior, Model 2, provides "ambidextrous" lighting arrangements for indoor motion picture making. The model consists of two reflectors for flood lamps, both capable of swinging either horizontally or vertically.

• Adolph Stuber, at the left, and Marion B. Folsom, at the right, were recently elected members of the Eastman Kodak Company's board of directors.

**Photo Science** Revolutionary in the field of tripods and "pan heads" is a simple new device, the "Skyhook," produced by Photo Science, Inc., 210 East 40th Street, New York 16, N. Y. Using the basic mechanical principle of the simple clamp, the "Skyhook" (*see illustration*) furnishes a means both steady and sturdy of shooting motion pictures in places where the usual tripod arrangement would be either impossible or inconvenient.

• Versatile and compact, the "Skyhook" functions as a new style of tripod.

The "Skyhook" fits easily into a jacket pocket. Tests by the manufacturer have indicated that it will support all makes of cameras at ordinary angles. At a few extreme angles, because of the terrific leverage achieved, "Skyhook" should be adapted only to light and medium weight cameras.

Equipped with clamp pads, "Skyhook" will not injure furniture or other smooth surfaces. It may, obviously, be adapted to anything from fences and garbage cans to the edge of Baby's crib for making the shots that have always been difficult with hitherto available equipment. It was invented by George Serebrykoff, Hiram Percy Maxim award winner in 1942, with his widely popular film, *Russian Easter*.

**Bell & Howell** Heralded with claims that it is the brightest of all 8mm. projectors, Bell & Howell's Picture Master projector offers the first "base up" projection lamp in movie history. Blackening deposits from tungsten lamps, it has been found, are carried upward, darkening lamp walls as they rise. The base up design means that tungsten deposits

[Continued on page 172]

Ciné-Kodak Tripod—compact, lightweight, and remarkably rigid—its built-in head "pans" smoothly through the full horizontal circle and from straight up to straight down.

Ciné-Kodak Tripod Truck provides cushioned mobility for camera and tripod . . . makes "dolly" shots easy. The Truck fits many tripods—including the two shown on this page.

# FROM HEAD TO FOOT

## Kodak Tripods are built to fill the special needs of every movie maker

*Ciné-Kodak Tripod*—designed especially for precision shooting with all amateur movie cameras. *Kodak Eye-Level Tripod*—a reasonably priced camera support for movie making with all but the heaviest cameras. *Ciné-Kodak Tripod Truck*—movie mobility under "toe-tip" control. Yes, here's tripod quality from head to foot.

Better see your Kodak dealer about these aids to better, *steadier* movies. Ciné-Kodak Tripod—$42; Kodak Eye-Level Tripod—$16.75; Kodak Turn-Tilt Tripod Head—$13.25; Ciné-Kodak Tripod Truck—$55. *Tax extra.* EASTMAN KODAK CO., Rochester 4, N. Y.

Kodak Eye-Level Tripod, when equipped with Kodak Turn-Tilt Tripod Head, is ideal for movie making with lighter-weight cameras. The Tripod is instantly adjustable for heights from under 2 feet to 5.

Kodak

# Filming kitten capers

[Continued from page 151]

as her kittens were, and I took a couple of closeup shots of the action. Later, they were spliced in after the shot of the first kitten being fed, and included a title which made Squeaky say, *Let me taste it before you give them any more.*

A couple of weeks later, we placed a saucer of milk on the floor, and the kittens began to lap it. Then, setting up the lights and camera, we put four individual small glass butter dishes in a row, filled them with milk and placed a kitten behind each dish. However, at this time, our first problem arose. The kittens refused to stay in line, and we had to abandon the attempt until some other time. A couple of days later, we lined them up again, and they performed perfectly, giving us one of the most appealing shots in the picture.

The kittens had now grown big enough to climb out of the box. One day, one of them climbed out and fell into a saucer of milk. Another kitten who was already out of the box, began to lick the milk off the unlucky victim. Not having my camera ready, I was unable to take the scene. However, we staged it over again later. During the filming of the action, Eeenie dutifully climbed out of the box and fell into the saucer, the milk splashing all over the floor. Moe then climbed up out of the box, looked down at the mess and, instead of dropping over the side, precariously perched on the edge. He turned to go back into the box, lost his footing and then began struggling to remain on top. For about ten seconds he scratched and crawled along the narrow edge and finally fell with a splash right into the middle of the saucer. This scene is greeted hilariously by the audience whenever the picture is projected.

When the kittens first began to eat solid food, we worked out a little sequence. The kittens and their mother were kept in the porch behind closed doors until they were quite hungry. Likewise, the door between the dining room and the kitchen was kept closed. A plate of chopped meat and vegetables was placed on the kitchen floor. The camera and lights were set up in front of the porch door and, when I was ready to film the scene, Vi opened the door and let them out. Squeaky trotted out first, followed by three of her kittens. Meenie lagged behind and came out after the others were out of the camera range. Next the lights and camera were set up in the kitchen and, when I was ready, Vi let the cats in through the dining room door, with the exception of Meenie. When they reached the plate, she released Meenie. I took a shot of the cats crowding around the plate, with Meenie arriving late and trying to squeeze in. As the scene shows her backing in and out, and trying to wedge in, a title was inserted, *This place is awfully crowded.*

Next to eating, kittens enjoy playing; so, we took a number of shots of them frolicking and tumbling. When we attempted to direct their play or place them in certain positions, we were not very successful. However, we did get a very pleasing posed shot of the four of them in line, perched on top of the sofa. The scene was titled, *Learning to be backyard fence sitters.* The best action shot of the entire picture, called *The Knockout,* was unposed. Two of the kittens reared up on their hind legs and engaged in a spirited sparring match. During the melee, one of the kittens struck the other in the face, and, as he fell backward, he was immediately pounced upon by the winner.

In filming all the foregoing shots, I attempted to get as much light on the subject as possible, using five No. 2 Photofloods, in two twin reflector stands and a single ten inch reflector unit, the latter being used either as a back light or "fill in" light, to get rid of shadows. The lights were brought in as close to the subject as possible, making sure, of course, to keep them out of the camera field, so that a smaller lens opening could be used and thereby produce a sharper picture.

After arranging the kitten footage in order, we felt that all the picture needed was an ending and some titles. The contemplated final action required a number of dissolves and fades; so, we wrote a regular scenario and followed it carefully. The closing scenes are based upon the idea of getting rid of the kittens by giving them away to the neighbors. We live in a small suburban community where everybody is congenial and friendly; hence, we received full cooperation from our neighbors and their children. Before we began to shoot the neighborhood scenes, the members of the cast were warned not to look at the camera, and were told that the best scenes are usually those in which the actors are "doing what comes natch'ly."

Most of the final scenes were shot outdoors. Because the cast was so cooperative, I was able to spend more time arranging the scenes and making certain that the backgrounds were pleasing. In one of the scenes, the principal characters were seated in the center of the garden. Maneuvering the camera and changing the seating arrangement until I was satisfied with the framing and composition, I was able to secure a very effective shot, with the immediate background shady and the far background bathed in sunlight.

After editing the final footage and splicing it to the original kitten scenes, it was found necessary to add a sequence to tie them together. We decided to show Vi and me discussing the problem of getting rid of the kittens, and Marilyn, our younger daughter, overhearing us. She rushes upstairs to tell her sister Beaty of our intentions. Beaty thinks for a moment and then whispers into Marilyn's ear as the scene fades out. The next scene fades in, showing the children putting the kittens in a covered basket, preparatory to canvassing the neighborhood for homes for them.

From a technical standpoint, a mirror shot in this "tie in" sequence proved to be outstanding. Beaty is shown seated before a large dressing table mirror, combing her hair. Marilyn approaches from the right side and bends over to speak to her. Twin reflectors were set up on each side of the scene. The twin reflectors on the left side were so placed that one light shone directly on Beaty's back and the other directly on Marilyn. The twin reflectors on the right side were so placed that the one light shone directly on Beaty's face, and the other on Marilyn's back. This arrangement supplied an even, overall lighting effect that was brilliant enough to allow me to shoot the scene with an $f/4$ lens opening.

In the preliminary shots of the kittens, it became apparent that Moe, the coal black one, was the favorite. Therefore, we purposely wrote in a part for Moe that would arouse the sympathy of the audience. Having successfully disposed of three of the kittens to the neighbors, we showed poor Moe being rejected, with the result that the story ends with the children bringing him back to his mother. Squeaky, playing the part well, licked off Moe, when he was returned to her, and then lay down with him.

After completing the picture, we found that we had used 750 feet of Kodachrome, including footage for titles. The first roughly edited picture contained 700 feet of good shots. We had been very careful in our shooting, because film was so hard to get. Likewise, film losses had been kept to a minimum, as we had plenty of experience shooting kittens and children, having made *Squeaky* the previous year.

After going over the picture again and again, we eliminated all the awkward spots and uneven action, bringing the length of the film down to about 650 feet.

The picture was now ready for the acid test. It was projected before the members of the Mount Vernon Movie Makers for constructive criticism, and it received just that. The various suggestions were noted and further cuts and alterations were made which finally reduced the length to 600 feet.

We were very thankful for this criticism and honestly believe that it was entirely due to it that *Squeaky's Kittens* became a Ten Best.

# Shakespeare on a shoestring

[Continued from page 147]

trousers and tunics with battle jackets made of felt, to simulate leather, plaid tartans and caps of all descriptions.

The boots were our worst headache. After struggling with one pair of soft rough leather, we finally settled for heavy felt. These filmed like genuine leather, but had to be resoled many times, as they would not stand up under rough treatment.

Macbeth's battle jacket weighed fifteen pounds. As no metal armor was worn in the Eleventh Century in Scotland, we had to make it of extremely heavy cowhide, laced at the sides and studded with paper fasteners, to look like bronze nailheads. Macbeth's coronation robe was made of a friend's draperies. His jewelry we made of tin can lids, chains and pieces of glass. His belt had brass decorations inset at intervals.

We needed a great deal of jewelry to embellish extras for the banquet scene, and again our friends came to the fore with odd bits of costume jewelry, necklaces, rings and bracelets which we converted into all sorts of designs.

Lady Macbeth had two basic costumes. Her sleepwalking garment was very simple, with long pointed sleeves, straight bodice and a skirt with a train. The costume she wore in most of the scenes had a fitted bodice, a long skirt with a train and dramatic sleeves almost touching the floor. A hood attached to the bodice was very effective. She wore a belt of linked brass pieces and jewelry, to fit the occasions. For the coronation scene she had a shimmery wide gold belt and deep collar set with jewels.

The leading male costumes were basically alike, but each cape was entirely different as to cut, material and color. These costumes were made in an attic workshop at home, while the properties were constructed in the basement.

Chief among the properties were seventy nine helmets which were made of papier maché. The first step was to form a plasticene mold of the exact shape and size desired. This mold was greased with Vaseline, over which the papier maché was applied in six layers, alternating paper towels with newspapers, both well impregnated with wheat paste. After the papier maché had dried, the helmet was slit open at one side with a razor's edge, then removed from the mold. Afterwards, the slit was covered with an additional layer of papier maché. Crack filler was applied over the surface of the rough outer edges of the helmet, to give a metallic smoothness; then the entire helmet was sand papered. Several coats of lacquer thinner and silver paint were brushed on. After the various coats were allowed to dry, the helmet assumed a hard metallic finish.

There were two types of helmets, thirty five of an English design and the remainder Scottish. Other headpieces were crowns for Macbeth and his wife, after they seize the throne, plus crowns for the apparitions of eight kings which haunt Macbeth in a scene with the witches.

Sixty five shields, of English and Scottish design, were made primarily of beaver board, embellished with cutout insignia which were glued on later. Battle axes and daggers were carved from wood. With a great deal of finishing and painting they were made to look absolutely real. A large number of spears and swords were made in the same fashion.

• "Malcolm's" realistic shield is made of beaver board garnished with glued insignia.

The gruesome ingredients for the witches' brew were made of molded papier maché. They included toes of frogs, bats' wings, snakes' heads, roots of hemlock, an eye of newt—actually a ping pong ball painted to look like an eyeball, with nerves and other parts of an eye. These and other ingredients, made in like manner, were dropped into a large copper cauldron, which originally had been used to boil maple syrup in Vermont, and which was rented at a small fee from a local antique shop. Two thrones were made from specifications of our designer, of wood and cardboard, decorated with a great deal of molding.

The only devised setting was Duncan's battlefield tent, made of strips of canvas sewn together and tacked upon a porch. All the others were actual location scenes, situated within 100 miles of my home in Winnetka, near which all the actors and technicians lived. These scenes included an enormous castle on the Rock River, near Rockford, Ill., which provided us with Lady Macbeth's chambers, in which she urges Macbeth to murder King Duncan; the banquet room, where Macbeth beholds Banquo's ghost; the coronation room, where Macbeth and his wife are crowned after murdering Duncan; Lady Macduff's chambers, where she and her child are murdered; a dramatic circular staircase, on which Macbeth and his lady discuss the murder of Duncan, after the deed is done; a Winnetka parish house, six blocks from home, where the murder scene was enacted; a Winnetka churchyard, fifteen blocks away, for the porter scene; Northwestern University's Deering library, fifteen miles from Winnetka, for the sleepwalking scene, the Banquo-Fleance scene and the dagger scene; an abandoned stone quarry in Racine, Wisc., sixty five miles away, for the witches' heath and rocky cavern, and a drained swamp for the battle scene.

Birnam Wood itself was only five blocks from our house, a forest area surrounded by a flat area known as Crow Island. Macbeth's castle, as seen from a distance, was the Holy Hill church, surrounded by a rambling hilly countryside, twenty five miles from Milwaukee, Wis. All of these settings were made available by interested, cooperative and generous friends.

The equipment used was very modest. A Ciné-Kodak Special, equipped with a one inch lens and a 15mm. wide angle lens, mounted on a tripod, was our only camera. Lighting equipment consisted of two 500 watt spotlights and one 1000 watt spotlight, all with Fresnel lenses, as well as two sets of tripods mounted with four Photoflood lamps and reflectors.

Production troubles were numerous, including the difficulty in obtaining materials and problems of the workers. The scenery and costume designs, promised for eight different deadline times, each advanced when a lonely GI in the Aleutians was unable to get his work done, were our first worry. Add to this the several players, discharged earlier than I, who had to seek other employment and were tied up with USO camp shows and plays which turned out to be "turkeys" of short lived duration on Broadway.

The woman on whom we had counted to play Lady Macbeth, and who wrote such intelligent letters of analysis of the part—how it should be played and how it had been played—became involved in an amateur theatrical group; hence, she was unavailable for the hard effort called for in the rôle of Macbeth's incarnadined spouse.

We were also disappointed by an ex-GI cameraman, on whom we had banked, who had to cancel his engage-

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ment with us because of an illness in his family, in New Jersey. Our costume manager, also an ex-GI, had a nervous breakdown, partially due to his war experiences, and had to cease work when the costumes were but two thirds finished. My mother took over and did his work. Another ex-GI was called to Hollywood, where he had obtained a "bit" part in a B picture. A fine ex-GI production and property crew, after working five to six weeks, became discouraged and quit after the costumes and properties were nearly completed.

Our director, ex-Marine Thomas A. Blair, was late in returning from New York University; hence, he was faced upon his arrival by what was left of a discouraged, disorganized, uncertainly acting company. There were those who thought that barrooms, "dates," big talk and whims were more important than work; so, when they found that movie making is just plain hard labor, they walked out, leaving us almost empty handed. Add to this a discouraged group of backers, and you may perceive the story of how an ulcer can form itself at the pit of one's stomach.

In order to test our staff and crew, we began shooting with the most difficult scene—which was later cut out. The final walkout of actors was brought to a sudden climax by the shooting of a Viking-Scottish battle sequence, a "gooey," muddy, "messy" mob scene filmed at night with lights powered by our noisy generator, which added to the general confusion. Shooting started at six o'clock and ended at six, next morning.

We even had one casualty when a boy's arm was severely burned. Against orders, he was playing with flash powder and was burned when he set it afire, causing an explosion. A nurse, one of the hundred onlookers, came to his aid, and he was removed to a hospital. Small wonder that so many were discouraged!

The faithful key people who were left had a conference and decided that we would reorganize and slowly acquire new personnel to replace those who had walked out. These people were willing to give up a summer, despite the awful odds against us for not finishing the picture.

The chief persons who stuck were Thomas A. Blair, who, in addition to directing and filling his acting assignment as Banquo, took on the makeup and costumes; a fifteen year old boy, Robert McKisson, who, up to then, was regarded as a brat and a nuisance, took over the camera and lighting; Marjorie Minsk, a newspaperwoman who had been hardened to the ways of the theatre by previous experience with a touring company, did an acting assignment between reporting Chicago's troubles; William C. Steffy was still game with his able still camera; and Ralph Beebe, a novice at movie making, decided to stay and learn more.

Jain Wilimovsky, who had played a small part in *Peer Gynt*, flew from San Diego, two days after we had wired her, on the chance that she could play Lady Macbeth. She turned out to be an actress far beyond our wildest dreams. An ex-GI, Grosvenor Glenn, had read about our venture in the *Chicago Tribune* and volunteered his aid, finishing up properties and aiding with costumes and décor. Irene Elster, a former Olympic swimmer, who had won many prizes with her color pictures, took the part of a witch and recruited many of the supporting players. Ex-GI J. Norton Dunn, who was released from his Hollywood commitments, came back to assist.

Finally, after several weeks of delay, we had assembled our new company, again mostly ex-GI's, and a far better company than the original, and were on our way.

In the next instalment, we shall consider the production values observed in *Macbeth*, methods of script adaptation, lighting techniques, camera placement, direction problems and practices, recording techniques and esthetic values.

*(Part 2 of* Shakespeare on a shoestring *will appear in a later number of* Movie Makers.)

## Simple dissolves

[Continued from page 148]

more dependable in average hands. The technique as described in detail applies to the Ciné-Kodak Model 90, but can be adapted to any other camera equipped with a rewind device.

With the apparatus in position as described, the camera is started and with a count of three seconds (one-thousand-and-one, one-thousand-and-two, one-thousand-and-three) the lens shade is rotated smoothly and evenly from the red marker to the white marker. This action starts the sequence with a fade in. At the end of the scene, the lens shade is rotated in the opposite direction, from the white marker to the red marker, again on a three second count. This produces the fade out portion of the lap dissolve.

The magazine is then removed from the camera and inserted in the reversed position. The camera is operated for three seconds, to rewind the film for the completion of the lap. As the polaroids are still in the crossed or closed position, there is no necessity for occluding the lens.

Various methods have been used for timing, including accurate checking with the second hand of a watch, but counting seconds has proved to be entirely practical, and it results in fast, dependable work. After rewinding the three seconds of film used in the lap, the magazine is again reversed, and the

camera can be set up for a new scene. The lap dissolve is completed by starting the camera and, on a count of three seconds, opening the polaroids by rotating the lens shade from the red marker to the white marker; whereupon the scene is shot to desired length and is concluded with either a direct cut, a fade out or another lap.

The filter factor for the combination used by the author, a polaroid filter and a Pola-Screen, has been determined to be approximately two stops. For critical work, two and a quarter is probably safer, especially when the film so taken has to be matched against Kodachrome exposed without the fading device. Very satisfactory results have been achieved at *f*/4 in *f*/8 light. Obviously, the method is useful with a light intensity calling for *f*/4, when the filter factor would indicate a lens setting of *f*/1.9.

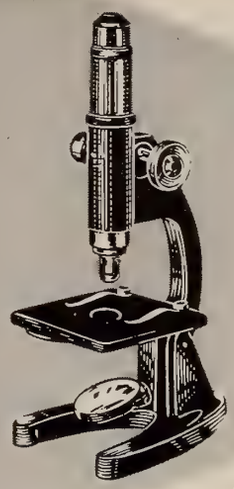
The length of the dissolve depends upon the purpose for which it is used, upon the pace or tempo of the action currently taking place and upon the personal taste of the cinematographer.

The tolerance inherent in this method is amazing, and the author has been unable to distinguish between lap dissolves made by timing with a watch and those made by simple second counting. The detailed description of the technique given followed the personal preference for three second laps, but any reasonable length of lap dissolve is practicable. However, it might be mentioned that trying to match a three second fade out with a four second fade in will lead to disaster.

With but little practice, the lap can be completed well within thirty seconds; and, to a serious amateur who is willing to spend several minutes setting up the camera and tripod, many minutes getting the composition just right and time for checking the light reading, focusing, etc., the few seconds necessary to achieve the smooth transition of a lap dissolve are very much worth while.

The method is so foolproof that recently a series of nine consecutive scenes, lap dissolved one into another, was easily and quickly made. The quality of the work was equal to that of a dissolving shutter camera at its best and definitely better than the "mine run" which has been shown hereabouts.

In conclusion, it can be emphasized that the method of using crossed polaroid filters for making lap dissolves deserves more general use. Only one piece of apparatus is required, and it occupies no more space than a good lens shade on the front of the camera. It is applicable at any time when there is enough light to allow for the two stop filter factor. No complicated timing devices nor frame counters are needed; the method is fast, convenient and—it works!

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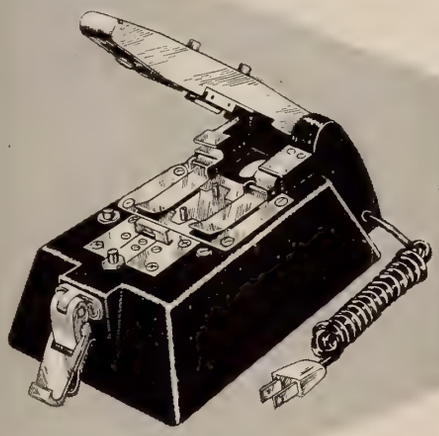

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■ *Mark Twain*, one reel, 16mm. sound on film, black and white, may be had from Academic Film Company, Inc., R.K.O. Building, Radio City, New York City. Here's a quick, panoramic view of the life of Mark Twain that manages to tie together, in short space, many of the threads of the America that grew up during the period from 1835 to 1910.

■ *Letter from Paris*, one reel, 16mm. sound on film, black and white, is available in either English or French from International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill. For those who have been to Paris before, here is a clear picture of the changes caused by war—sharp shots of the food queues, the crowded subways, the factories getting into production once more. For those who have not been to Paris, the film is a good introduction to the Latin Quarter, the bookstalls along the Seine, Place Pigalle and other places that usually remain abstractions.

■ *The Oregon Trail*, fifteen episodes in thirty one reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Redskins, wagon trains and renegades are rampant in a serial starring Johnny Mack Brown and Fuzzy Knight. Produced on an epic scale, *The Oregon Trail* stirringly presents the saga of the winning of the West.

■ *This Love of Ours*, nine reels, 16mm. sound on film, black and white, is released through United World Films, Inc., Bell & Howell Filmosound Library, R.C.A. Building, Rockefeller Center, New York 20, N. Y. Merle Oberon and Charles Korvin go through their paces in a sensitively done screen version of Luigi Pirandello's play, *As Before, Better Than Before.*

■ *Fall In*, five reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Sergeants Doubleday and Ames are still battling it out. In this episode, Sergeant Ames tries to overcome Sergeant Doubleday's photographic memory, in a tale involving officers' training, spies and romance.

# FREE FILM REVIEWS

**On Foreign Shores,** 16mm. sound on film, black and white, running approximately 25 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Public Information Section, 3rd Coast Guard District, 42 Broadway, New York, N. Y., or Coast Guard Motion Picture Unit, 450 West 56th Street, New York, N. Y.

*On Foreign Shores* is the second half of the two part movie coverage of the United States Coast Guard in World War II.

War is never neat, and this picture catches the quite distasteful flavor of invasion, with its noise, wreckage and confusion. Most of us have read about it, but in this film we feel ourselves to be participants. Actual invasion scenes are pictured in chronological order—Guadalcanal, North Africa, Sicily, Italy, Tarawa and the rest, climaxed with kamikaze attacks and the flag raising on Japan.

Grim and realistic, *On Foreign Shores* will look familiar to many ex-servicemen, unbelievable to civilians.

**Golden Harvest,** 1 reel, 16mm. sound on film, black and white, running 10 minutes.

OFFERED TO: groups.

AVAILABLE FROM: International Harvester Company, Consumer Relations Department, 180 North Michigan Avenue, Chicago 1, Ill.

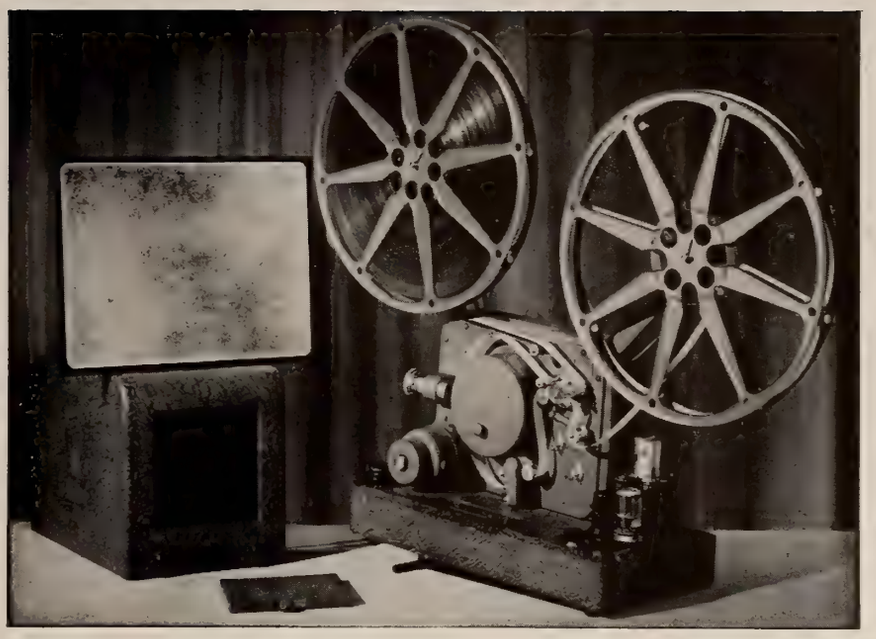
How much background toil goes into supplying your orange juice in the morning? *Golden Harvest,* an excellent story of the citrus fruit industry in California, depicts the many phases of work necessary before the fruit ripens on the tree. Lucid and short, the film is a revelation in an industry which is little known, at least in the Northeast section of the country.

**They Came To An Island,** 2 reels, 16mm. sound on film, black and white, running approximately 45 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Navy Department, Bureau of Yards & Docks, Motion Picture Section, Washington, D. C.

Released on August 1, 1946, *They Came To An Island* was produced by the Navy in cooperation with the Pathescope Company of America, Inc. The picture begins with the files and case histories of members of the "Seabees," and follows them as they take over and reconstruct island after island in the Pacific. The film ends with the taking of Okinawa. Following the style often used by service pictures, off stage voices and musical backgrounds add to the effect of this movie.

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# The party made the film

[Continued from page 149]

theme had been established—that he wanted a party and a Pinocchio costume—and this would complete the first sequence.

To build up anticipation, filming some preparations for the party were prescribed. Of what should they consist? Mrs. Webber had remembered seeing a colored picture of some tempting doughnuts with marshmallows stuffed in their centers, and with funny faces in the marshmallows made with raisins and candy corn as the eyes and mouth. She said that she would enjoy preparing doughnuts in that fashion, with Roy, for the party refreshments—and then a whole new idea was born.

Not only could that action make up the second sequence—the doughnuts could be the thread of interest throughout the entire film. Their repetition in the various sequences could tie the film together. They could be used to depict Roy as a humorous, human personality, rather than as just a colorless child. They could be a means of portraying his fascination, desire, hunger, greed and overindulgence, and all in a spirit of innocent childish gayety.

There we had our basic structure—Roy could plan the doughnuts with Mother in the first sequence; he and Mother could prepare them in the second sequence; the doughnuts could be eaten at the party in the third sequence, and he could wish that his eyes had not been bigger than his stomach in the last sequence.

It was a task, but fun, searching through magazines for pictures and headlines that would be suitable for the first sequence, to convey the idea that Roy was dreaming up a party. I had hoped to present that idea by pantomime, without having to resort to using subtitles. I shot him from the front looking at the magazines, and shot closeups of the magazines over his shoulder, followed by extreme closeups of portions of the pages.

In like fashion, I had hoped to imply that he was planning his costume, finally deciding on that of Pinocchio, by pointing to a Pinocchio picture, then persuading his Mother on the entire project. But projection of the sequence showed that I had failed in these points, and two short subtitles were resorted to—*"I'd love to have a party. Who should I be?"*, which clinched the party idea and introduced the thought of a costume; and later, *"I'll be Pinocchio if Mom will agree."*

But I am getting ahead of the story from the standpoint of production.

Realizing that there would be little point in shooting the first two sequences and taking a chance that the party shots, done later for the third sequence, would be successful, I "held my fire" on the first two sequences and shot the party. The youngsters did well. They came to the party in a colorful assortment of costumes; they cooperated perfectly; they had a good time, even under the hot lights, and they were patient in spite of necessary delays. Numerous setups of the camera on the tripod were employed to get angle shots, long shots, medium shots, closeups and even extreme closeups.

The problem of identifying each child for the audience was solved by having them find their places at the table; then, one by one, each child simultaneously lifted his mask and picked up his place card, preceded by extreme closeups of the place cards. Roy took two doughnuts, upon instruction, as they were passed to him while the others took only one. Roy obligingly busied himself eating while the others played with their favors. To build up his piggishness, he hid a doughnut on his chair (for the camera's benefit), while at the table.

After the supper, the children were anxious to tour the neighborhood with their paper bags and to ring doorbells hunting for "treats," but they willingly sat on the stairway for some final closeups while candy and apples were passed to them. After Roy finished his trip outdoors with the children, he happily let me take filler shots of his return to his chair for the doughnut that he had previously cached, and also took the additional doughnuts remaining on the table as leftovers.

I felt that the party shots had met expectations, and that, with good luck on the lighting, exposure and processing, we should be justified in continuing the job. Accordingly, the next two days were spent in filming the first two sequences and in making extreme closeups of the place cards, which later proved to be out of focus because the data accompanying the set of six diopter lenses which I had just bought did not correspond to the characteristics of my camera lens.

Then came our country's entry into the war, followed by Christmas with its busy preparations, longer working hours, more frequent business trips, a shortage of film—and inactivity on unfinished *Pinocchio's Jack-O'-Lantern.* For four years the film lay incomplete and untouched.

Finally, when Mrs. Webber and I again reviewed the roughly edited version of the film, we were amazed to see that Roy had once "looked and acted like that." I was newly inspired to complete the film by making the final sequence, the titles, the closeups of the magazines, the book pages which had been saved, and to make retakes of the "fuzzy" place card footage.

Alas! Roy had grown four years older! Pinocchio could hardly imitate Rip Van Winkle. What to do? Then Janet, his three year old sister, came to mind. *She* could be Pinocchio, by wearing his mask and costume, and save the day—and the film. So she did, and she portrayed the results of Pinocchio's overindulgence to the bitter end.

## Practical films

[Continued from page 156]

### *ORIENTING THE ORIENT*

Mrs. J. R. Saunders, ACL, has put her cinematic abilities to good use in behalf of the American-Oriental Friendship Association with a 600 foot Kodachrome film, *A Letter to the Children of China,* which she plans to circulate among the schools of the Far East. The picture is designed to give the Chinese an idea of California, their nearest neighbor in the continental United States, and she has included some appealing footage on Southern California, Chinese-Americans and San Francisco's picturesque Chinatown.

The American-Oriental Friendship Association, Inc., 531 Santa Monica Boulevard, Santa Monica, Calif., hopes to build a film library to be used in establishing a better understanding between the two countries, and Mrs. Saunders will welcome any reels that readers wish to contribute.

Sun Dial Films, on the other hand, is distributing three new, one reel films, produced to bring Americans up to date on the situation in China. *China's Pattern for Peace, The Road to Victory* and *The Voice of China,* all 16mm. sound on film productions, are compelling studies of China's part in reconquering the Ledo-Burma Road and of her struggle to find economic security through industrial cooperatives. Sun Dial Films, Inc., Park Avenue at 106th Street, New York City, can give you additional information about the picture.

### *DARK AND DAYLIGHT*

A new teaching film for the elementary school science program, *What Makes Night and Day,* is available for schools, with a teacher's guide included. Running eight minutes of 16mm. monochrome film, the picture follows a father's explanation to his two children of how the rotation of the earth on its axis causes the alternation of day and night.

The picture is specifically correlated with the science program for grades three and four, and it can be obtained through Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.

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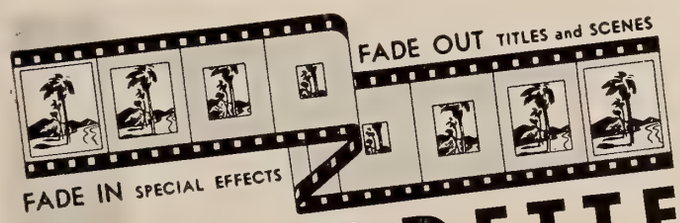


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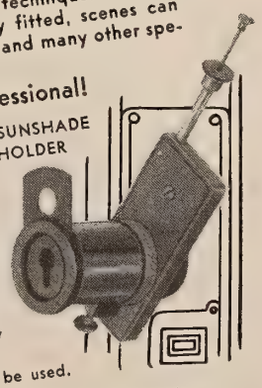

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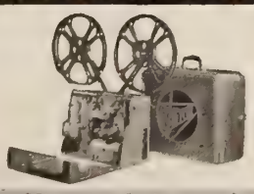
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## Make it your business

[Continued from page 150]

Give the audience a behind the scenes tour of your store, showing them some of the complications of operation that they do not see from the customer's side of the counter. You might open with an inventory, or the checking in of new stock as it is delivered and unpacked. This will lead you into scenes that should reveal the various phases of operating a retail store, as well as the special skills demanded of the employees and manager. Don't bog down your continuity with a lot of statistical detail, but select those operations which will show that there is considerably more to conducting a retail business than handing a package over the counter. You might conclude by tracing one common item from the time it is entered on the requisition to its ultimate sale to the customer.

### D. *Merchandise Quality and Customer Satisfaction*

Title. *Lorimer's time tested merchandise keeps the customers coming back.*

A few short scenes of a customer being shown around the store will lead you logically into a montage of reputable and familiar brands as they are seen on the product label. Cut to a sequence that will show you rejecting inferior drugs or pharmaceuticals for a reliable product.

Fade to an interior shot of a neat suburban home where a housewife is making up her shopping list or daily memo. From establishing medium shots at the desk or kitchen table, cut to a closeup of the list as it is being written—a list which features several common articles under the heading, "From Lorimer's . . ." Dissolve to a semi-closeup of this same housewife in your store, consulting her list. By alternate closeups and semi-closeups, show the four or five pertinent items as they are placed on the counter and finally wrapped and presented to the shopper with the cordial informality of one waiting on an old customer. As the shopper steps through the front door with her package, "pan" or tilt to the store sign, dissolving to your end title.

### YOUR PRODUCT

### A. *The Product in Circulation*

Title 1. *Wherever you find good living, you find Bailey's Bread.*

Title 2. *Those who appreciate quality have found there is no substitute for a Smollett wallet.*

Fade into a series of varied scenes that will establish the wide appeal of your product. If it is bread, for example, show a housewife buttering golden toast; a picnicker preparing sandwiches; a mother packing a school lunch; a youngster making a snack of bread and jam; a cateress trimming the bread for *hors d'oeuvres*, and so on. Play up the prestige of your product in this sequence by associating it with clean, modern settings, an attractive user and the latest in relevant equipment; a spruce housewife, say, can be shown placing the loaf of bread on a colorfully set breakfast table beside a gleaming, new electric toaster.

If your product would make a suitable gift, as in the case of the wallet, conclude this sequence with a scene in which a beaming young man removes the wallet from its gift wrapping and holds it out for his friends to admire.

### B. *Progressive Improvements on the Product*

Title 1. *Forty years of baking have taught Bailey's the secret of consistently superior bread.*

Title 2. *Smollett workmen have acquired a reputation for fine craftsmanship backed up by three decades of pleasing the discriminating buyer.*

This subtitle should introduce the historical data which you think might interest the general public, and will probably require a few more brief subtitles along the way to identify early models and methods. The baker might stage a few scenes of early hand methods of preparing the dough with archaic equipment, as contrasted with the quicker and cleaner machine methods now in use. He might also show the latest sanitary packaging that has superseded the old unwrapped loaf. In other words, include any scenes that will show how you have used research and foresight to make your product as good as possible.

### C. *Materials and Methods Used in the Manufacture*

Title 1. *The trained hands of Bailey's bakers use only tested ingredients to bring you the best in bread.*

Title 2. *Each Smollett craftsman contributes his skill and experience to create a wallet of lasting beauty.*

This is the sequence that should have the greatest appeal for your audience, since most people are fascinated by the feats of precision machinery and the dexterity of the sure fingered craftsman. The steps necessary to convert dry flour into a loaf of golden bread, or raw leather into a neatly tooled wallet, can be made as appealing as assembling a jigsaw puzzle. It will give your audience a personal interest in your product and confidence in its quality, just as one is always assured by a peek into a clean, efficient kitchen.

It should be remembered that these techniques and processes must be shown and explained in non-technical fashion, with no glib and obscure trade jargon or references that will be over the outsider's head.

In filming the manufacture of a prod-

uct which may be had in varying patterns or models, only *one* style should be followed to its completion in this assembly, or synthesis, sequence. Don't show the leather cutter working on a hip pocket wallet and cut to a shot of the stitcher sewing up a breast pocket type. The audience begins to feel a certain personal association with the one item in progress, and wants to see how *it* turns out—just as it wants to know what ultimately happens to a character in a screen play. If you want to show the diversity of styles you offer, group these together at the end of the film.

### D. *Recapitulation of Selling Points*

Title 1. *The wise shopper has found that Bailey's bread gives him more real value than any other brand.*

Title 2. *Any one who has ever used a Smollett wallet can testify to its many useful features.*

A salesman or retailer can be shown pointing out the special features and assets of the product to a prospective customer, or, in the case of a product where external differences between competitive products are negligible, animation can be brought into play. The wholesomeness of bread, for instance, is a pretty abstract thing to portray without the use of animated picture graphs breaking the loaf down into its component vitamins and calories, or a cross section percentage graph of the actual ingredients.

Mechanical devices, such as vacuum cleaners, tractors, electric mixers, etc., should, of course, be shown in action, with the various accessories demonstrated. The logical way to bring this sequence and your picture to a close is simply to show a completed over the counter sale, fading out on a closeup of the product or trademark.

## YOUR PROFESSION

Many of our more altruistic professional men have found that films are the best way to share their knowledge and experience with their colleagues. Physicians, dental technicians, surgeons, teachers and specialists of all sorts find it advantageous to film certain procedures either as a record of their own achievement or as instructional material for the neophytes in their field.

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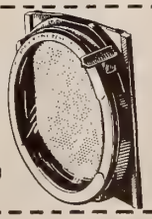

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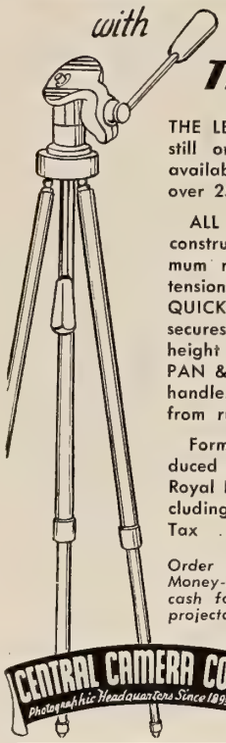

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actually better for adhering to a single overhead camera position.

Each film will vary according to the subject, but there are several points which everybody should keep in mind:

1. Keep your subtitles succinct and scientific; since your prospective audience will be versed in the terminology of the trade, there is no reason to "write down" to a lay audience.

2. Color film is invaluable for showing differentiation of areas and clarifying medical and laboratory techniques.

3. "Panning" is no substitute for good "cut in" shots. Don't try to "pan" from your instrument tray to the field of operation, for example. Break this action down into two separate shots, and sustain the feeling of continuous action by astute cutting.

4. A particularly complex step or "key action" should be repeated in slow motion, to stress its importance and leave no doubt as to the course of action.

5. In laboratory films, abstract and involved phases can be more vividly portrayed by animation. Supplementary animation in medical films can also help the student to interpret your methods.

6. Neutral portable backgrounds can be used to advantage in laboratory filming or in any locale where there are likely to be cluttered surroundings which will conflict with your subject. Simple gray or manila Beaverboard is effective, while contrasting colors tend to emphasize your foreground even more.

* * *

These three treatments should prove elastic enough to serve as rough sketches for the great majority of business films. As the final architect, you will have the satisfaction of blueprinting the refinements and personal touches that will "make it *your* business."

## A camera on the farm

[Continued from page 153]

an amateur's films is the State agricultural extension office which usually is located at the university. The visual education specialist in each State extension office is always on the lookout for good films which show approved agricultural practices in his State. The pictures may be either in color or black and white, although the trend is toward more color. In order to insure selling his films through this channel, an amateur would be wise to see the visual education specialist in his State agricultural extension office before actually beginning to shoot a movie.

A homemade land clearing machine was the subject of a recent popular movie in a northern Minnesota community. The local county agent helped to get the clearing machine in operation and was very happy to have a colored movie, to show the farmers in his county how the device worked. The pictures helped him to explain what kind of land was suitable for clearing and what size timber could be best handled by the clearing machine. A movie like this might logically be purchased by the State agriculture extension service for use over a large part of the State.

Four-H club activities can be shown effectively with movies, and many local and county leaders would welcome some help in getting the pictures taken. Club camps, tours, county fairs, trips, judging contests and just the regular monthly meetings make excellent subjects for the amateur movie maker. And if he can show the people who are responsible for the 4-H club program how much his pictures will help in their work, it should be easy to sell the movies.

A very excellent piece of work was done a year or two ago in a dairy community by an amateur who helped the county agent and high school agriculture teacher with their county artificial breeding association. A neighboring county had a successfully operating association which the agent and teacher were using as a model setup for their own organization. It was out of the question to get many farmers to visit the neighboring county's project; so, a movie was used to tell the story. A camera enthusiast got busy with his Ciné-Kodak Model B and, in a few weeks, had made a 400 foot silent Kodachrome film which showed the details from selection of the bulls to raising calves of the second generation. Titles and descriptions for the film were suggested by the county agent, to fit local situations, and sent in to Eastman to be made. Altogether the film did a magnificent job, and, no doubt, it was largely responsible for the success of the agent and teacher.

To those who might be interested in taking movies of farm subjects, equipment need not be a problem. Any one who is sufficiently schooled to consider making a farm movie would no doubt be prepared to handle the mechanical angle of production.

Eight millimeter film is not used to any extent at farm meetings where instruction is given through the use of movies. Although for home use and small public groups, the 8mm. size does have advantages, it is not very suitable for most educational purposes because the projected image is too small to have sufficient detail.

A 16mm. camera with an $f/1.9$ focusing lens is desirable. A lens with an opening of $f/3.5$ would do for most shots, except where color film is used on dark days. A fixed focus lens would be difficult to use on closeups. County agents and agriculture instructors are

using more sound movies than silent; so, it would be well to use a camera which will operate at either sixteen or twenty four frames a second.

What is the best film to use? That will depend upon what the movies are to show and under what conditions they must be taken. There is a definite trend toward color film in all commercially produced 16mm. agricultural pictures. If all the shots will be made out of doors, a color film will likely be best. However, many pictures can be taken to good advantage inside with flood lights. Fast black and white film will do a good job on subjects like pig or chicken brooders, which are necessarily inside. If the entire reel is to be made outside, and black and white film is chosen, perhaps because of its lower cost, a slower and finer grained raw stock can be used.

The amateur farm movie maker will pick up experience as he goes along, but a few hints about the techniques of shooting may be in order here. First, the subject must be one which will be of current interest to the farmers who will see the picture. Any county agent can suggest what is needed in his community. It might be a new way to disinfect the pig pen, the latest in poultry culling methods or any one of a dozen other topics.

Except for shots in close quarters or those made on the spur of the moment, a tripod should always be used. "Panning" agricultural scenes is just as bad as "panning" other shots. It very seldom adds to the quality of the finished production. If the camera must be turned on the tripod to show the entire hog or cattle feeder, it is better to start with the least important and to turn slowly to the most important part. The last position should be held for a few seconds and then cut off. In general, closeups are better than medium distant shots.

The story which the movie will tell must be planned beforehand. For example, a soil conservation film might begin with the story of a typical farmer using conventional methods. Pictures should include plowing and cultivating as well as harvesting crops. A visit of the government's soil conservation man could be shown next. Then the film would tell of the organization of a soil conservation district in a nearby county. The following step would show laying out fields for conservation practices on a local farm. New tillage operations might be shown next, and the film could well end with a few views of crops raised under the new plan. The most important item to keep in mind in organizing the sequences in these thirty or forty scenes is continuity. A pattern that will sustain audience interest is the thing wanted. The movies should show the story just the way one would tell it.

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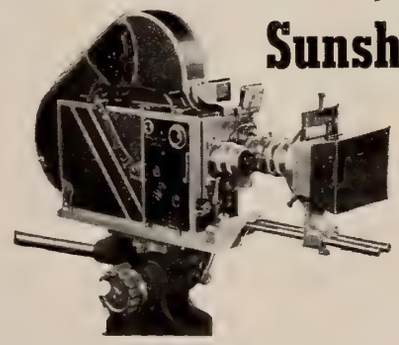

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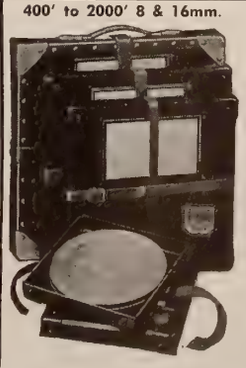

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The length of each scene will naturally vary with the subject. However, for average shots, ten to twenty seconds should include all that is needed and perhaps too much. If more of some particular phase of the subject is needed, it is better to make two scenes of fifteen seconds each than one long one of thirty seconds.

Practically all commercially produced agricultural films are now made with sound on film. That does not mean, however, that the amateur cannot make and sell good silent pictures. Clever titles will make his film very effective. He can shoot these titles on regular film, which is sent to the manufacturer for processing. Or they can be shot on positive film, which he can develop himself on a homemade processing device.

Some county agents have connections at their State university which will enable them to have a sound track added to the film. It is obvious that the movie must be of good quality and, of course, must have been taken at sound speed.

Although finding a market for an agricultural film may present some difficulty, a wide awake person should be able to sell a good film. He should know what pictures are being shown at farm meetings and what the agricultural problems of the county are. It would be well for him also to know the techniques of good projection and to assist the county agent and high school agriculture teacher with their visual aids problems.

Thus the amateur movie maker will not only sell films, but will sell himself to his community and will have some profitable fun while he does it.

## Amateur clubs

[Continued from page 157]

the Little Theatre of the city's Franklin Institute. Seen on the club's screen were *New York World's Fair*, by Elmer K. Esser, ACL; *Spring and Summer Plants*, by Irwin P. Boeshore; *The Effect of Dye Stuffs on the Temperature Rise of Fabrics Exposed to Light*, by Richard B. Stehle; *Yellowstone Park*, by Belford Neff, and *Canadian Rockies*, by A. E. Nichols, ACL.

**Lectures at Dayton** Gathering on second Tuesdays, members of the Dayton Amateur Movie Makers Club, ACL, have listened to personnel of the Photo Services Section, from neighboring Wright Field. Heard to date on this series have been *What Makes A Movie*, by J. R. Cermak, and *Lighting and Exposure*, by L. L. Griffin. Newly elected officers of the Dayton unit are Howard J. Smith, president; Ralph Himes, vicepresident, and C. R. Wilkinson, secretary treasurer.

**Hansen at Hartford** John V. Hansen, FACL, vicepresident of the Amateur Cinema League, continued the one man screenings of the Hartford Cinema Club, at this Connecticut unit's final meeting of the season. Seen on the club screen were *Bird Life at Sequoia, Indian Activities on the Reservation, Sand Painting* and *Gallup Inter-Tribal Ceremony*. Mrs. Hansen was behind the club's double turntables, in charge of musical scoring.

## News of the industry

[Continued from page 158]

stay out of the beam of the lamp. The lamp featured by the Picture Master is 750 watts, though a 500 watt model may be used. Exclusive "safe lock" sprockets are now available on a Bell & Howell 8mm. projector for the first time. Reverse projection is instantly available, and "stills" may be shown with forty percent of running brilliance. A new hinged lens mount and aperture gate make aperture plate and gate more readily accessible.

Accurate framing, showing the exact field of view, and "needle sharp" focusing at distances as short as six inches are provided by a new Bell & Howell closeup attachment. The new unit may

• New closeup attachment now available for Bell & Howell Filmo 8mm. and 16mm. motion picture cameras affords sharp focusing.

easily be fastened to the lenses of Filmo 8mm. and 16mm. motion picture cameras. Auxiliary lenses are available for use, individually or in combination, at distances up to thirty six inches.

The original idea of the closeup attachment was advanced by Al Morton, FACL, of Salt Lake City, in the form of a working model. After the model had been redesigned by Bell & Howell engineers, the company negotiated an exclusive license with Mr. Morton for the manufacture and promotion of the de-

vice. Further information regarding the closeup attachment may be had from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

**HCE** Scenes may be faded in or out on your own films by the use of the new "Fadette," produced by HCE, 1380 Bush Street, San Francisco 9, Calif. The fade out produced by "Fadette" is of the familiar vignette type, with the aperture rectangular rather than the usual circle. The device may be mounted in four convenient positions, some of which will always eliminate any possible interference with view finders. "Fadette" may be adapted to nearly all cameras by changing adapter rings. In addition to the fading device, the kit includes several of the conventional masks.

**Ansco** Bringing color photography more within the range of the public's pocketbook, E. Allan Williford, vicepresident of Ansco, Binghamton, N. Y., announced changes of as much as thirty three and one third percent in the cost of Ansco color sheet film. The price changes, effective March 1st, affected sizes from 2¼ by 3¼ through 8 by 10 inches in both daylight and tungsten types. Roll film sizes—including all motion picture film—will not change in price for the time being, according to the announcement.

**Camera Specialty** The new improved Wirgin Senior Panhead with the one lock tilt and "pan" action is now available from Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y. A single twist of the handle of the "panhead" will lock both vertical and "pan" actions. Camera Specialty has also been announced as Eastern distributor for the Spartus 35mm. candid camera.

**G. E.** Through the use of three new "clip on" type multipliers, the range of all General Electric DW-48 and DW-58 exposure meters is extended up to 7000 foot candles. The multipliers may be fitted to the meter by the removal of the hood, and they allow the entry of light through holes varying in size and number. The masks are in ratios of 10x, 20x and 100x and will measure light up to 700, 1400 and 7000 foot candles respectively. They are produced by the General Electric Company, Schenectady 5, N. Y.

**S.M.P.E.** The sixty first semi-annual convention of the Society of Motion Picture Engineers will be held at the Drake Hotel, in Chicago, from April 21 to April 25. Major emphasis will be placed on technical papers dealing with 16mm. and 8mm. motion pictures.

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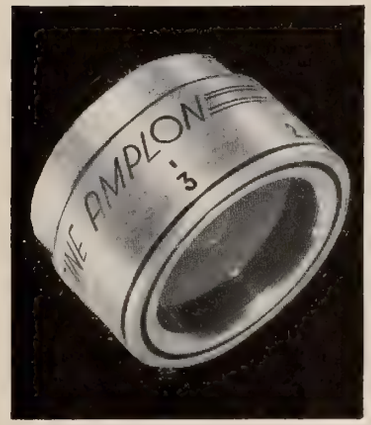


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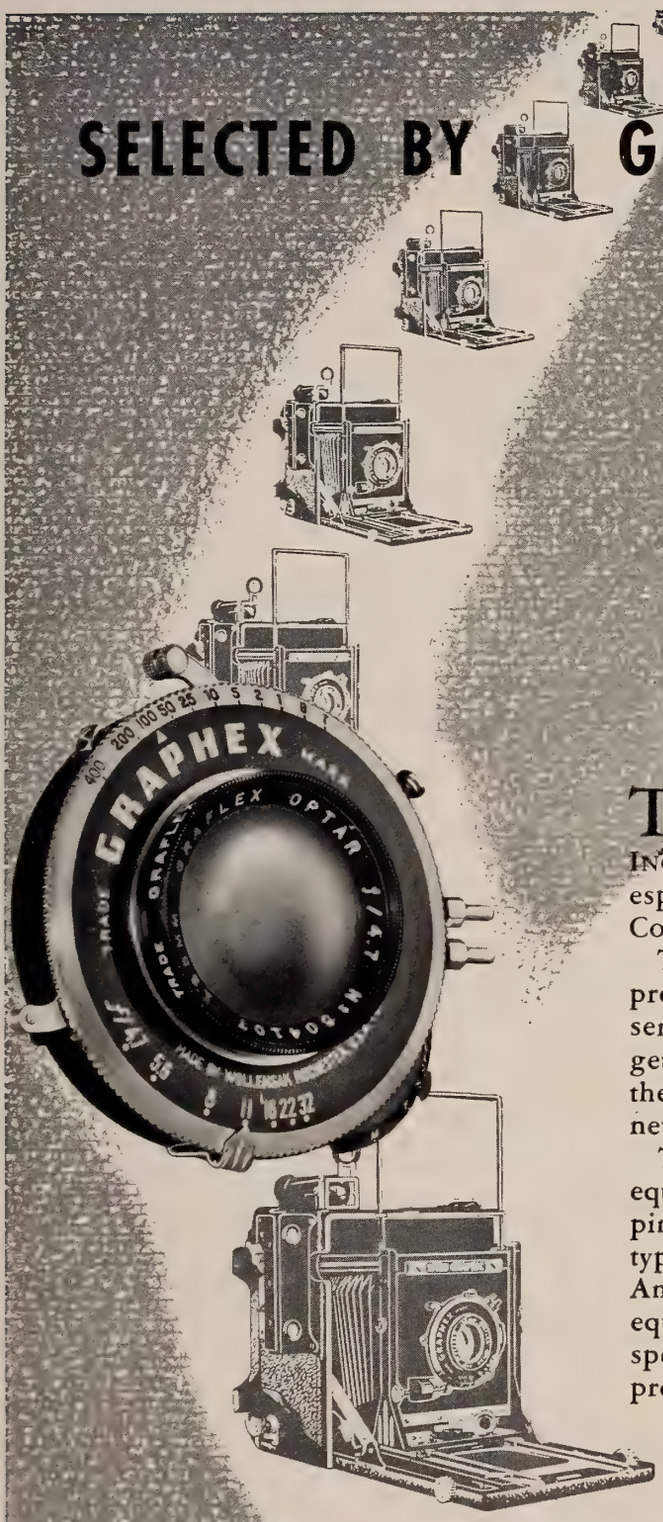


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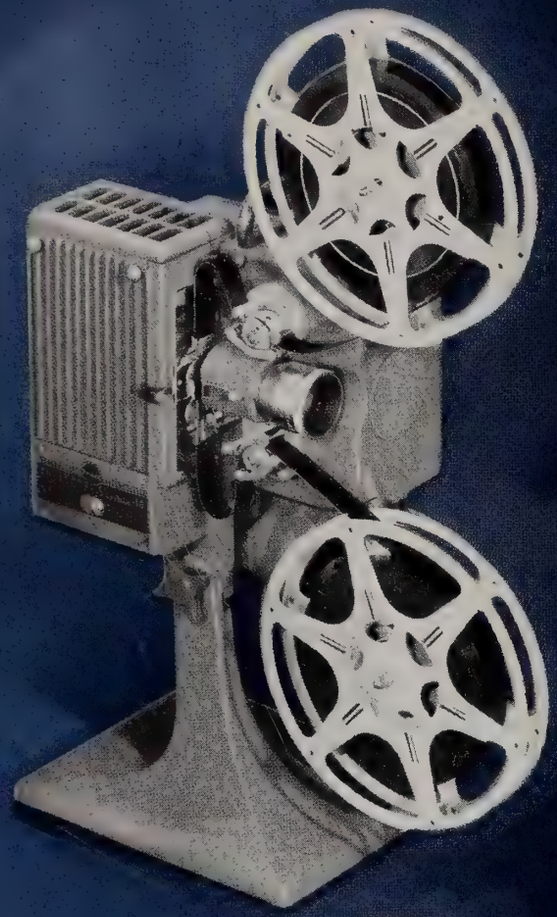

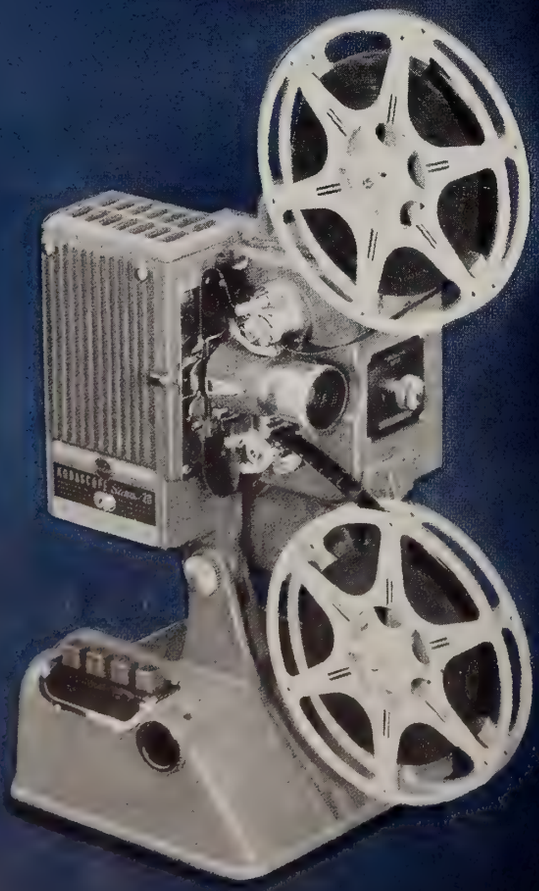

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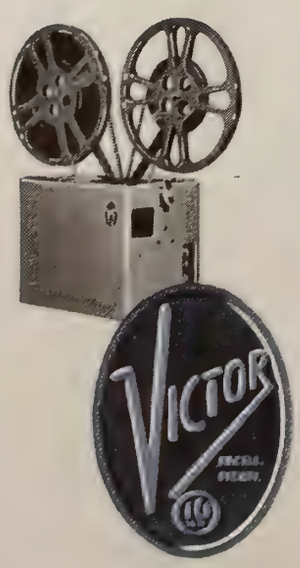


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Vol. 22 No. 5

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

May 1947

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• **ON THE COVER: From a painting by Richard Harker, courtesy The Dow Chemical Company.**

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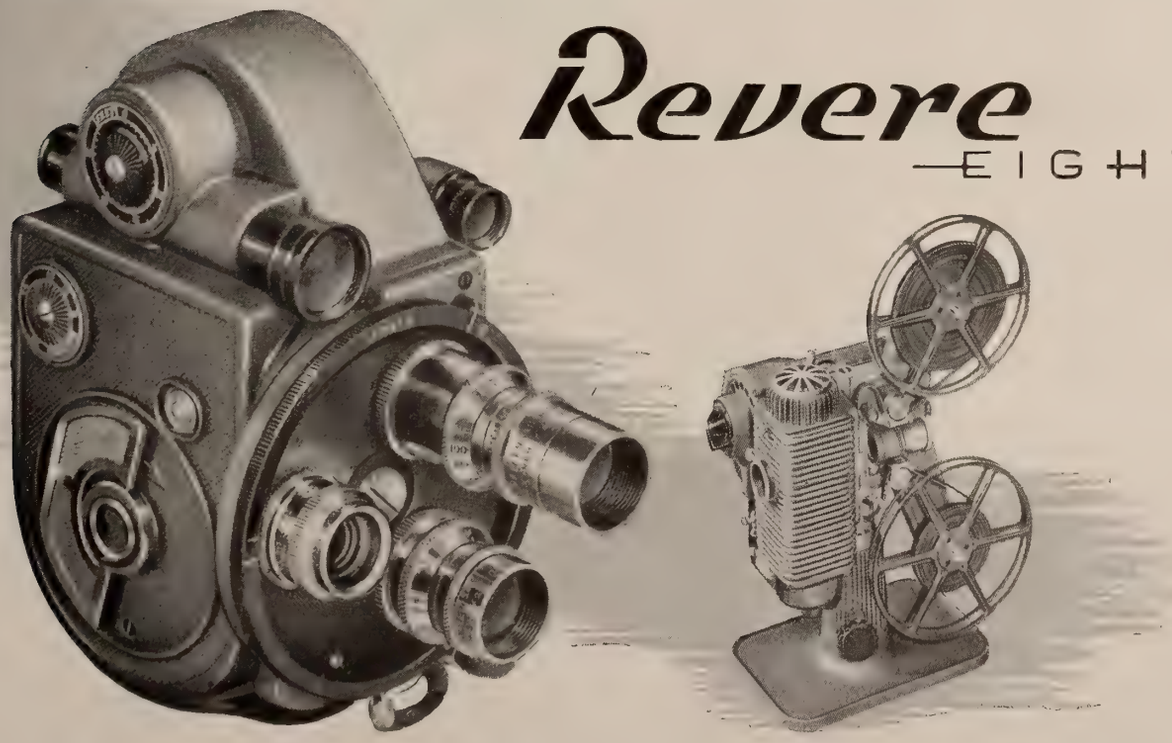

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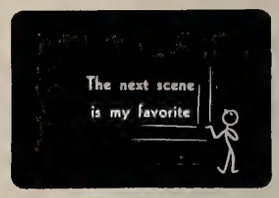

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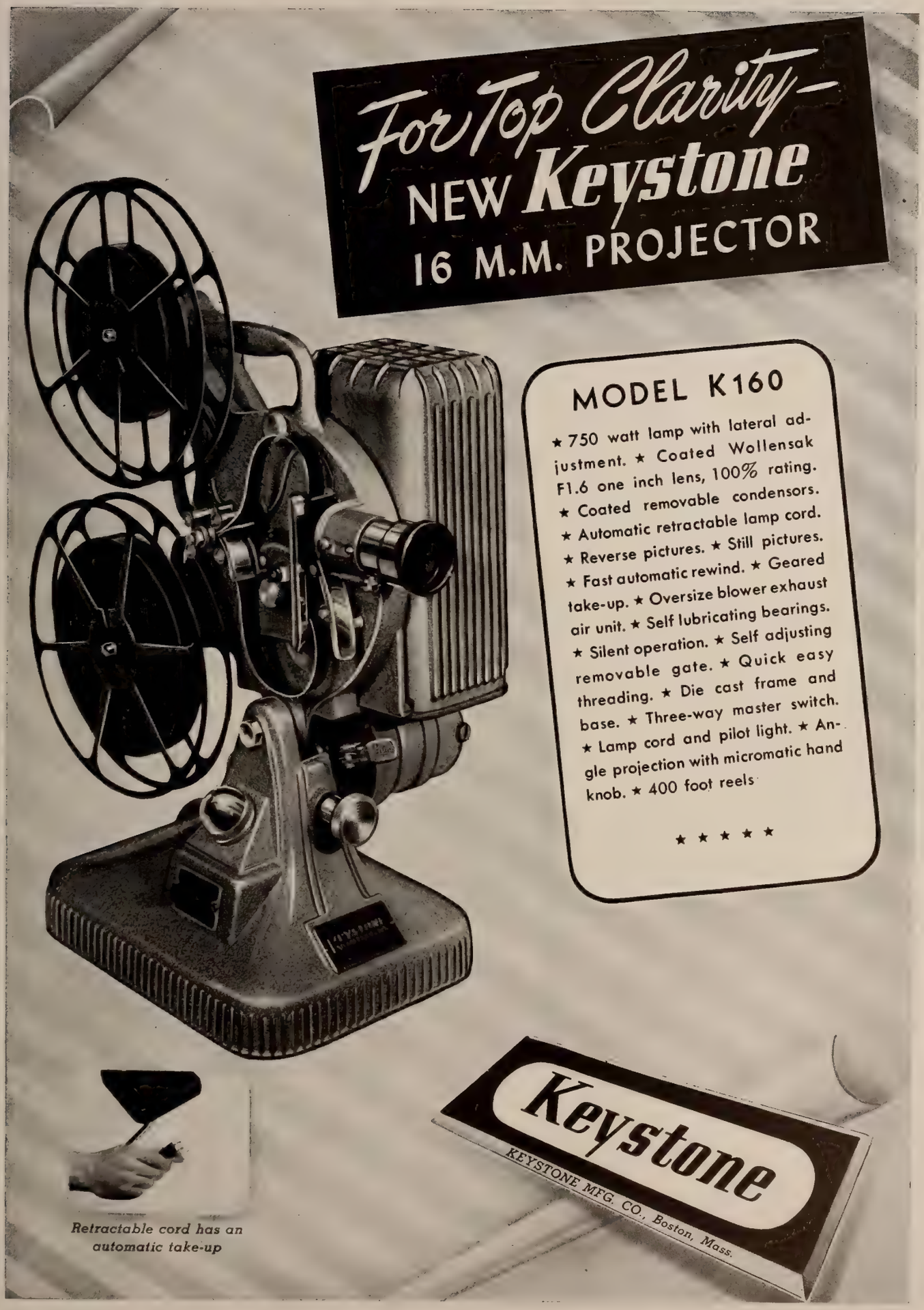


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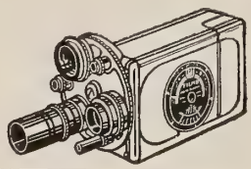

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Revere 8mm DeLuxe projector case ..... 11.95

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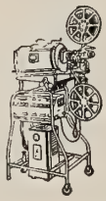
## PROJECTORS



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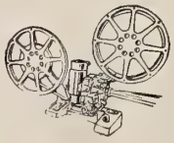

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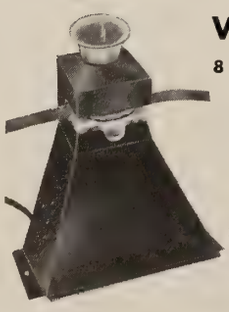

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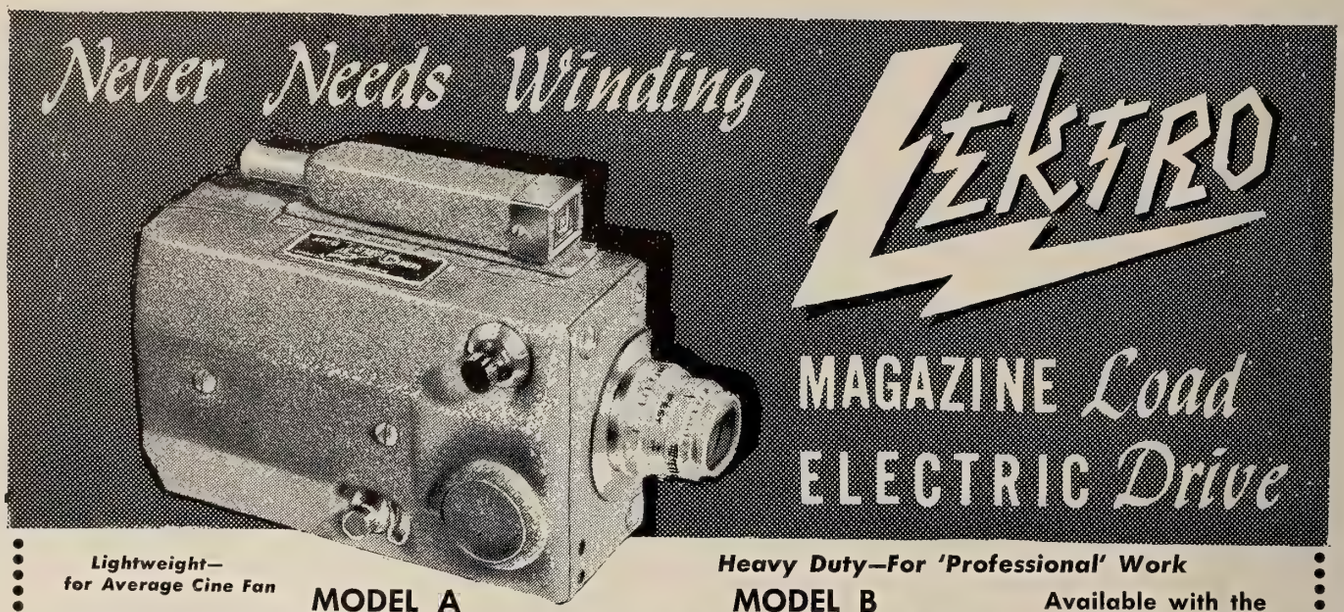


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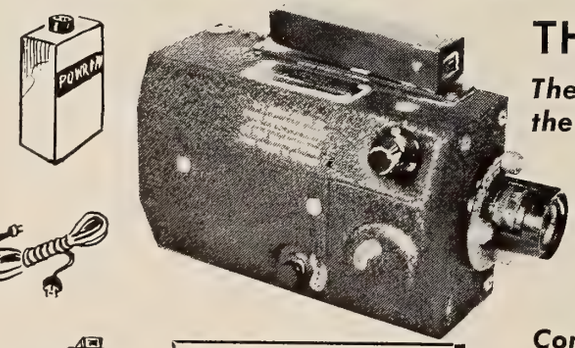

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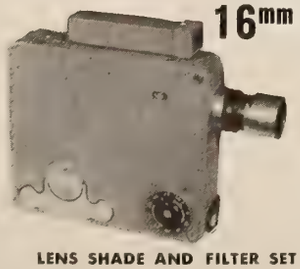

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# A PATH TO PEACE

TODAY men of good will are agreed that the safety of the world depends upon finding some method by which the authoritarian political concept and the system of representative government can deal with each other practically, without continual friction and with the largest measure of mutual confidence.

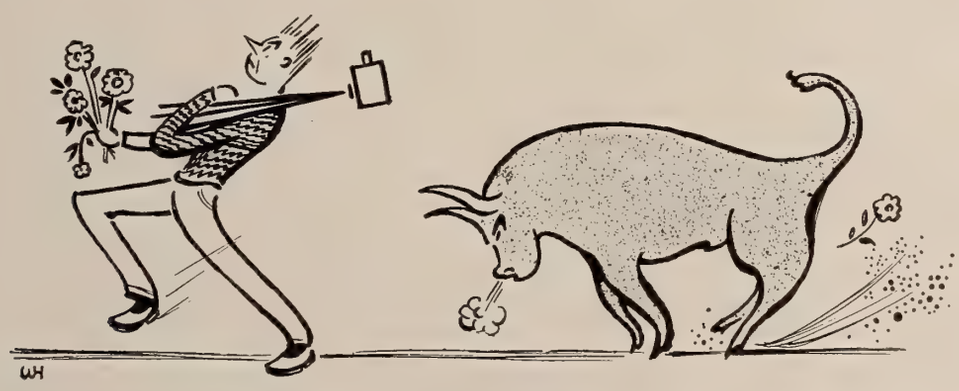
It is probable that, in the long run, any government's course must depend upon popular approval. Therefore, it is not blind wishful thinking to assert that what the majority of the citizens of a country want from their government, they will eventually get. At least, this belief has been the central core of the system of representative government; and, by and large, it has proved itself by history.

Finally, then, we must conclude that a "live and let live" status between authoritarianism and representative government can come only from a sufficient understanding by the peoples who support the two systems of what goes on in the other fellow's backyard. Human beings are generally pragmatists. If anything works, it can be understood and condoned, if not accepted.

In the presently disturbed international situation, the greatest need is for the citizens of authoritarian states and those of representative governments to have a greater understanding of each other's methods of life and to see that, despite arguments and ideologies, both political concepts provide viable living ways, which large numbers of people have accepted as satisfactory, or endurable.

This understanding can come best from demonstrations of what goes on in the everyday incidents of other countries, of how dwellers in foreign lands live and move and have their being. These demonstrations depend upon communication, by personal visit, by the written and spoken word and by pictures, especially and most importantly, motion pictures. Those motion pictures are most believable if they are made not for entertainment or propaganda, but are the factual and intimate records which amateur filmers create.

These things are obvious and are known to all of us who deal with personal films. If we can find some method of persuading governments to encourage and facilitate the exchange of amateur movies between their citizens and across borders, we shall have brought to bear upon the doubts and uncertainties of today one of the most powerful factors for peace and international sanity that are available to mankind. Who will take the first step?





# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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**420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.**

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| PHILIP N. THEVENET | Pass-A-Grille Beach, Fla. |
| FLOYD L. VANDERPOEL | Litchfield, Conn. |
| ROY W. WINTON, *Managing Director* | New York City |

# Creative cutting

## How tempo and tension, time and space, may be controlled through inventively planned progressions

MAYA DEREN

MUCH has been written on the techniques of shooting —exposure, lenses, lighting, angles, framing, etc.— with the result that the serious amateur can readily become a competent cameraman.

But relatively little attention has been given to the circumstances that he is also required to be his own cutter; and the fact that he must fill both functions *can* result in far finer film making than where there is a strict division of labor between the two functions.

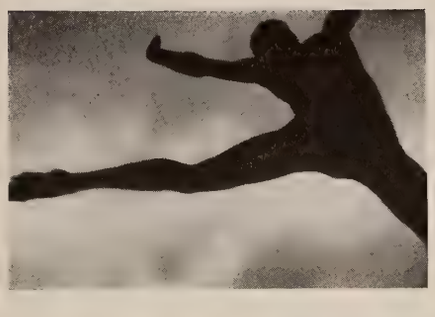
*It means that he is in a position to shoot to cut.* For, if he has the final, cut version of his film in mind, he can save footage by filming a room, for instance, from the one angle which would follow most logically from the previous shot, instead of shooting the same action from three different angles and then discarding two of them. More important, every detail of a shot—the direction of the light source, the rhythm and speed of the action, whether the person should enter the shot or should already be in the frame—can be meticulously designed to flow unbrokenly from the end of the previous shot, whether or not it has already been recorded. This complete control of one's film, if consciously exercised, makes possible a compelling continuity in the final product.

Certainly, it must be obvious that a motion picture consists not of individual shots, however active, exciting or interesting they may be, but that, in the end, the attention is held by the way shots are put together, by the relationship established between them. If the function of the camera can be spoken of as the seeing, registering eye, then the function of cutting can be said to be that of the thinking, understanding mind. By this I am saying that the meaning, the emotional value of individual impressions, the connection between individually observed facts, is, in the making of the film, the creative responsibility of cutting.

For example, the length of time which one permits a certain shot to continue is actually a statement of its importance. Let us imagine that one wishes to show a specific person entering a large building (an institution which must be identified in some way), in order to accomplish something there. This would probably call for two shots in succession; a wide angle shot from across the street would be required to identify the building, and a close (possibly "pan") shot would be required to show and

16mm. scenes by Maya Deren

**• These frames, each a different shot of the sequence, show how a pattern of movement can be emphasized by interchanging the persons, so that the large pattern, if accented, is the central consistent focus of attention. The large pattern here is the temporary interruption of the progress of one person by the relationship of two others. First, a boy and girl start toward each other in greeting. But that greeting, now between two others, is shown as an impediment to a man's progress. In the third, the greeting is consummated by still other people, forcing a girl to stop and start around. In the fourth, she does go around a person, but not one of those who hold hands in the third. And, in the fifth shot, she is seen in the clear, with the clapsed hands in greeting of still other people in the background.**



• Each of these frames is from a different shot of the leap sequence; but the homogeneity of the sky background and the directions of travel within the frame combine the four shots into the equivalent of a single slow motion shot which might be understood to "pan" with the dancer as he takes off, floats through the air and finally lands. However, this technique extends the duration time of the film leap to about five or six times that of a leap in reality, and so creates suspension and tension.

identify the person who is going in. It is quite possible that the wide angle shot of the building, its height exaggerated by a low perspective, might be much more interesting, pictorially speaking, than the close shot "pan." But one would never hold both shots for the same length of time on the screen.

If it was the action of entering the building which was important (as part of the plot, let us say) then any lengthy architectural treatment would delay the action and would give an importance to the actual appearance of the building, which, relative to the action, was unwarranted. One would hold the building shot only long enough for it to be identified, and then cut back, as rapidly as possible, to the continuation of the action.

On the other hand, suppose that, in the action of the plot, the person has dreamed of coming to this spot—that the building (a university, perhaps) represented for him a place where hopes could be fulfilled, where he would make his home for a long time, or something of that sort. In such a case, the cutting time of the two shots would be exactly reversed, for the camera, as an eye, would stare and fix upon the building and perhaps even lovingly travel over its architecture. Pictorially, this long time spent upon the building would convey the idea that the structure itself, as a "place," was important to the person in question.

In cutting, then, duration serves not only to show or identify something, but it is also a statement of value, of importance. In determining the length of duration, the relative importance of each shot must be carefully weighed. And if this is done by the same person who is shooting, there will be a minimum of footage which ends up (or should end up) in the trash basket.

Timing, in the sense of duration, can actually become an even more active element when it creates tension. Here, it is a matter of the relationship between the duration of the object or action within the shot and the duration of the shot itself. I should be inclined to say that, in general (there may be, in specific cases, exceptions), whenever the duration of the shot exceeds the duration of the action, there is a decrease in tension, and vice versa. For this reason a static shot of a building will become boring if it is held longer than the identification or appreciation of the building requires; the active curiosity of the eye is very soon satisfied.

Moreover, in the static shot, we see something which, we know, lasts longer than the duration of the shot. We know that nothing critical will happen to the building after we no longer see it, and consequently there is no tension. But a static shot of a person balancing on one leg, for example, can be held much longer, for we know that that action must have some conclusion; and so, the longer we look, the more the tension increases, until, finally, the person actually falls, the action is completed, our anticipation has been satisfied and we relax.

It is the phenomenon of duration as tension which explains why slow motion—which may have in it very little activity—often makes for greater tension than normal or rapid motion, for the tension consists in our desire to have our anticipations satisfied. An example of the use of duration as tension is the very last sequence of my short dance film, *A Study in Choreography for Camera.* The dancer takes off from the ground for a leap, and the shot is cut off while his body is still ascending in the frame. This is followed by a [Continued on page 204]

• These two shots are linked together by the consistency of the tempo at which the dancer lowers his leg and by the fact that the position and angle at which the leg enters the interior shot are an accurately logical continuation of the body position and action established in the exterior long shot.

16mm. scenes by E. H. Sparks, ACL

• From top to bottom, left, then right, an expurgated short short version of *Doghouse Blues*; prepare, the tear, beware, forswear.

# FILMING IS FUN

## Simple gear, bright ideas and a zest for life can make amusing movies

E. H. SPARKS, ACL

I LIKE perennials. The seed is planted and eventually there is a bloom. At least that is the way I like to think of perennials.

Now, if an annual runs into trouble the first year, it gives up. But the perennial starts all over again, and sooner or later you are forced to take notice of it. *Doghouse Blues* was a perennial.

Just when, why or how this seed was planted will never be known. Suffice it to say that during the summer of 1943 it was transplanted in a very general way from the back of my head to paper in the form of a short story, and from this simple stalk came offshoots that developed into a simple shooting script—brief, sketchy and full of loopholes. I had long since come to the conclusion that an elaborate script cannot always be followed by the amateur. Making movies is fun. I refuse to make work of it.

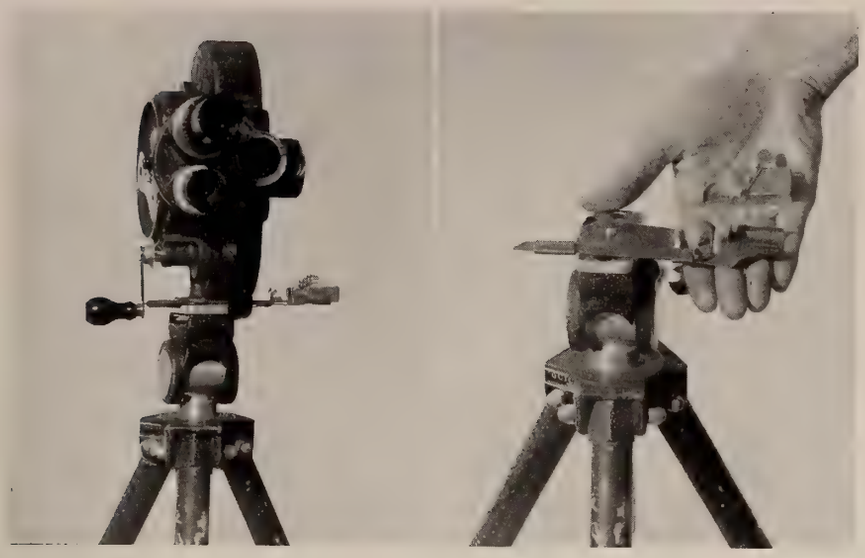
I refuse also by now to be burdened with elaborate technical equipment. In my time, I have staggered along with the best of them under a load of turret camera, accessory lenses, built in backwinds, lights, reflectors and the latest model exposure meter. But not today. If, as seems to be the case, *Doghouse Blues* was going to be fun to look at, I was also going to have fun making it. I scrapped everything save a simple camera, a tripod and a fading device.

The central idea called for the story to be told with closeups of two people's feet. No part of the human body, other than the feet, was to be seen in the entire picture. Changes of location, and the story itself, were to be promoted by suggestive backgrounds of the closeups and interspersed scenes of river landscapes. This was not difficult, for it required nothing more than low angle and distant shots that even the newest filmer could make.

The opening scene of the picture is a good example of the combination of two types of scenes to promote a suggestion. A man's feet are close to an automobile, while clothes and food are being dropped to the ground. A horizontal "pan" takes the feet out of the picture, and a vertical "pan" brings a boat yard into full view. Immediately we know where the man is and unconsciously anticipate what he is about to do.

An example of short, rapidly moving, suggestive closeups is to be found in such a series of scenes as (1) a radio on a shelf, (2) feet keeping time to the music, (3) three liquor bottles on a shelf, (4) feet keeping time to the music, (5) two liquor bottles on a shelf, (6) feet without motion except the big toe wiggling. This power of suggestion was the basic formula used throughout the picture.

But we have not yet started to make this movie. It was still 1943. Film was as hard to get as pork chops, and gasoline was out of the question. I took my hoarded, single fifty foot magazine film [Continued on page 206]



• The automatic starting device, shown in operating position at left, is disassembled on the right; the delayed action timer in the palm, an Autoknips, slowly retracts the sliding bar projecting out to the left of the tripod.

# LET KILROY DO IT

## How a device saved time, film and effort

STAN MIDGLEY, ACL

THERE is no reason to leave out an interesting story to tie your movie together just because you happen to be alone.

Those who have seen *Free Wheeling in the Utah Parks*, winner of the $1,000 First Prize in the 1946 Union Pacific Photographic Contest, have shown considerable interest in the problems confronting the "one man camera crew." Therefore, this discussion gives the key to the construction of "Kilroy," and, more important, tells some ways to get along without making one.

"Kilroy," as the assistant cameraman on this job was dubbed, was simply a mechanical contraption that started the camera after thirty seconds—long enough for the filmer to become an actor out in front. For any movie such as this solo bicycle trip to Bryce and Zion Canyons, Kilroy would be worth his weight in Kodachrome, if the movie were to have any thread of a story whatever. Kilroy's operating principle is shown in the illustrations.

Obviously a tripod is absolutely essential. Then, it can be seen, Kilroy will work only on a camera equipped with a handcrank. Although handcranks are no rarity among serious cinematographers, most cameras do not have them. If yours has not, don't sit down and sulk. A little ingenuity of design and some skill with tools should be repaid with some sort of "gadget" that will work.

A convenient starting point would be any of the various delayed action devices made to fit a still camera's cable release. Your problem, then, is to adapt the power of the closing jaws of this self timer to the release on your movie camera. Of course, no one design can fit more than a few of the many camera models; so, it is entirely up to you. My first one was designed to pull back the button on a Revere. The adapter was made of tin from a can, and could be set for any delay up to a minute and a half. The present Kilroy was cut from a metal barrel hoop, found in a vacant lot, just waiting to crack the shin of the first person to step on it.

Without a cable release self timer, your design may involve all sorts of wires, springs, strings, rubber bands, water leaking out of tin cans, or any of an unlimited number of ideas, some strictly from Rube Goldberg, depending on your own ingenuity. However, before you beat your brains out designing one, or waste a sunny Saturday afternoon in the making, stop to consider if you really need it.

Nearly every movie maker is occasionally faced with a shortage of personnel, whether he is alone, or has half a dozen "actors" for a scene that calls for one more. Manufacturers of still cameras have found it a good selling point to build delayed action releases into shutters, to solve this problem. Maybe you have wondered why they never do that on a movie camera. Are the manufacturers asleep? Not at all. The demand would be insignificant. Where the average "still" takes only 1/25 of a second—no chance to run around in front there—movie cameras will run for 25 to 60 seconds, giving the operator plenty of time. For this reason most movie cameras are provided with a built in lock, to keep them running. This lock is all that is really necessary. My first camera did not have even that; but, many a scene was made, anyway, by sticking it with a pin like a doorbell on Halloween.

The first few feet of film in these self made scenes is "expendable," because it is bound straight for the wastebasket after one viewing. However the remaining footage gets your action, and that is all you care about. If you need such a scene only once in a [Continued on page 214]

Photographs by Stan Midgley, ACL

• "Kilroy" is briefed on the hazards of focus and exposure, as it is prepared for action by the author, filmer, actor.

• Weighing in for the title bout, baby rests comfortably and easily in preparation for the very strenuous activity soon to come.

# TWO FOR THE TOTS

## Film treatments for youngsters

AMY WRAY HILTON

YOU have probably discovered that the best place to get a "performance" from a very young child is your editing board, for here, with clever titling, you can make his unpredictable antics appear delightfully deliberate. The treatment which follows is an example of the sort of picture that can be made from footage of youngsters from six weeks to eighteen months.

Open your film with the lead title double exposed over the baby in its bassinet: *The New 1947 Model.* Fade in on a shot of proud Pop, as he picks up a booklet from the foot of the bassinet (or crib) and turns to Page 1. Cut to a closeup of a page bearing the subtitle at it would appear in an instruction book:

*This latest model is designed to give you lasting pleasure.*

This initial title will introduce your scenes of the family reactions to the new baby. The sequence may include Mom bouncing the baby on her knee, Dad dangling his watch into the bassinet and some of those irresistible grins that are provoked by chin chucking. In closeup again, we see the father's hand, as he turns to the advice on the next page of the booklet:

*In case of undue noise, apply fluid at the oral aperture.*

Cut to a shot of the baby crying at his lusty best, then to scenes that will show the miraculous effect when Mother hands him the bottle. This subtitle will give you a chance to use a number of his early feeding scenes.

*Occasional leaky valves will give you no trouble if you keep your model properly insulated.*

Cut to a sequence of Mother "changing" the youngster in the nursery. Fade out on a shot of the clothesline rigged with diapers waving in the breeze.

*If your model seems sluggish after refuelling, a tap on the underside will put it in proper working order.*

Cut to the final stages of feeding, with Mother removing the bottle from the child's mouth. Show her picking the baby up and administering the slap to induce that post-feeding "burp." You had best have your camera set up for a full face closeup of this phenomenon, with the star recorded in "two shot" fashion over a maternal shoulder.

*Some of our customers claim that their model never runs down.*

Here is your opportunity to feature some of the more frenetic shots of Baby squirming in his crib, waving his rattle, levelling a tower of blocks, scampering about the floor or assailing the bars of his play pen like Samson tackling the columns of the temple. You shouldn't have any trouble getting footage that will display the apparently inexhaustible energy of the young baby.

*This 1947 model can get under tables and places you have never been able to reach before.*

Follow this subtitle with one of Junior's crawling excursions under a console or coffee table. You may have to bait him with a toy to retrieve; but most parents should have no trouble getting a sequence that will show the baby's first proclivities for exploration.

*Though the upkeep runs high, most of our customers agree that no product on the market gives you more satisfaction.*

Conclude your reel with a short montage of The Battle of the Bills: Dad sitting at his desk chagrined by the pile of papers before him; his hand in closeup, writing a check for the pediatrician; an itemized laundry bill; three quarts of milk on the doorstep; varied remittances, etc. You can show off the baby's wardrobe in this sequence, in scenes of [Continued on page 208]

Photographs by Harold M. Lambert from Frederic Lewis

• Actually somewhat haphazard in his gardening, Junior, with the help of intelligent editing, becomes a prime horticulturist.

Dr. Roberto Machado, ACL

• **Dr. and Mrs. Machado show the operation of the twenty four inch, specially built kaleidoscope used in the film.**

# ADVENTURE IN ABSTRACTION

## Maker of "Kaleidoscopio" tells what went into his film

DR. ROBERTO MACHADO, ACL

THE intimate relationship between music and movies has long been recognized, and filmers who also have musical knowledge very frequently undertake experiments in combining the two art forms.

Since the advent of Kodachrome, I had been meditating upon the possibility of reinforcing music with screen images of an abstract character. It was obvious that such an effort would call for imagination. If this imagination could succeed in producing something new and different, it might rise to the level of creation.

I like to think that my movie, *Kaleidoscopio,* achieved this latter quality, because I know of no other film that deals with a similar subject matter. While I do not lay claim to positive originality, since it is not possible to know all that other amateurs have done, I think that I may have opened a new field of cine adventure, and I am sure that others, with more imagination and experience than my own, will carry the adventure still further. It is possible that we have actually a new modality in 16mm. filming.

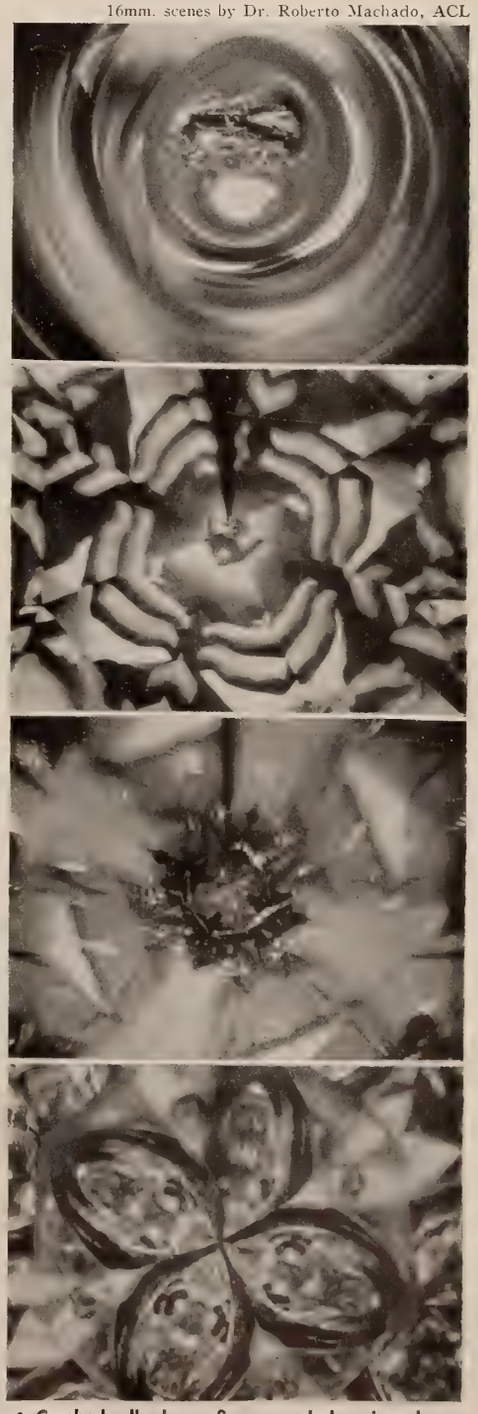
In joining music and abstract filming, one could, of course, make use of animation. In my own case, several factors prevented me from even attempting it. The high costs, a lack of drawing ability and the time required for work in animation, among other things, were more than sufficient to make this proceeding impractical for me.

Once more, chance, as it has done in many other events of my life, solved the problem. One of my youngsters was playing with a kaleidoscope which had been a Christmas present, and it suddenly fell to the floor, breaking the glass which served as a base. Trying to repair it, sticking the glass on, once more, with adhesive tape (which is, by the way, the method that surgeons use in trying to fix everything), I began to study the toy and to observe the very beautiful colors and forms which it was producing. Immediately the inspiration rose in my mind to capture these colored images with my camera and later to synchronize them with phonograph records, obtaining in this way an abstract and rhythmic film which would represent to a certain point, the visualization of the music.

It was then and there that the real problem started, and the headaches. The impossibility of adapting the kaleidoscope to my camera, the focal length of the lens, the lack of the necessary light, the little control in the movement of the objects—and the yelling of my son for his toy—did away with my patience, and with the kaleidoscope, which once more fell to the floor and was shattered beyond repair. That was the beginning of my first attempt at filming visualized music, and the end of the kaleidoscope which had been given to my son Roberto for Christmas. Peace did not reign in my home until I went in search of another kaleidoscope to replace the one which had been sacrificed for the sake of an idea.

When this little family incident was closed, I was convinced that there was no connection between the toy and my [Continued on page 216]

16mm. scenes by Dr. Roberto Machado, ACL



• **Crushed cellophane, fingers and gleaming glassware were among objects magically transformed.**

• Returning victoriously from the battlefield, and newly named Thane of Cawdor, Macbeth brings tidings of the greatest import to Lady Macbeth. In the script: *Medium shot*—Macbeth, over Lady Macbeth's shoulder, as they embrace: *"My dearest love, Duncan comes here tonight."*

# Shakespeare on a shoestring

## Atmosphere more than acting, and pace rather than pomp, contribute to the cinematic success of a great amateur "Macbeth"

DAVID BRADLEY

IN MY previous discussion, I outlined how Willow Films came ever to attempt the great Shakespearean drama, *Macbeth*.

I discussed our slowly developing plans, carried on throughout the war and across more than half the world in distance. I told of assembling the vast quantities of costumes and properties, which grew from unlikely sources and took shape slowly under our unskilled hands. I told of the problems of personnel.

It was when these things lay behind us that we sensed most clearly the awful temerity of our undertaking.

Could we do it? Could *any*body do it? We knew from our studies, for example, that James Agate, the distinguished theatrical critic of the *London Times*, had once written: "*Macbeth* is the nearest to sheerly unactable of all Shakespeare's tragedies." Or, Mr. Agate again: "I have seen three films made from Shakespeare's plays—*Romeo and Juliet*, *As You Like It* and *Midsummer Night's Dream*—and all were disastrous."

It seemed quite clear that, when Mr. Agate penned this latter comment, he had not as yet witnessed that magnificent screen triumph, *Henry V*, by Laurence Olivier. But it was equally clear to us, however, that we were *not* Mr. Olivier. Not for us the dynamic delivery of immortal lines, the polished gestures of the trained player, nor the pomp and circumstance of large scale pageantry. If any comparison of our approach might reasonably be made to the work of theatrical screen masters, it would be, I believe, to that of Louis de Rochemont. For, like him, we planned to stage our production against existing and available backgrounds (rather than sets) and, again like him, we were casting our drama with relatively untrained players.

We realized clearly that the strength of our *Macbeth* must be found in stimulating cinematic treatment, portrayed with such angular camera compositions as to suggest the twisted, supernatural aspects of the drama. With a vast majority of the scenes taking place indoors or at night, we planned our lighting for harsh contrasts and textures, so that, on occasion, the brooding menace of cold, murky stone could almost be felt. Further, by transposing or cutting several scenes or characters, we intensified the

• King Duncan's battle tent, made from black canvas hung circularly from the ceiling of Bradley's porch, was the *only* constructed set in the entire production. 100° temperatures and a blown fuse highlighted a shooting session which ended at four in the morning.

• Macbeth, his resolution for Duncan's murder now waning, is urged on by Lady Macbeth. In the script: *Closeup*—Lady Macbeth, searching her lord's face: *"Art thou afeared to be the same in thine own act and valor as thou art in thy desire?"*

• The famous sleep walking scene, enacted in the courtyard of Northwestern University's Deering Library, has been widely hailed as Jain Wilimovsky's most brilliant work in the arduous role of Lady Macbeth.

pace and clarity of the essential story. For our *Macbeth* was to be, above all, a *movie*, depending on atmosphere more than acting, "punch" more than pomp, for its ultimate success or failure. Here is the script of the opening sequence, verbatim.

Exterior—top of a pinnacle—Scotland—night—heavy fog.

1. Bottom of muck pool. *Medium closeup.*

Dark screen for a moment. Music begins ominously. From left to right slide like curtains depart as if a stage curtain were disclosing the scene. We are at the bottom of a cesspool or muck pond. At the top of the frame, thick dribbles of liquid unwillingly part from the slowly paced stream above. As thick drops hit the pool of inky, oily, black water, they form circular outgoing rings in the pond. We are dimly aware of slimy reptile life—water snakes, parts of lizard's legs, toads and dead frogs. The pool is surrounded by heavy tropical vegetation and droopy, shiny pointed leafed plants. The scene must be darkly lit. The ominous shapes of the leaves suggest vague evil forms. *Camera ascends. Dissolve.*

2. Small waterfall. *Medium closeup.*

A small stream from top of frame center moves downward and is parted into two smaller waterfalls by the rock formation. The liquid here is not so gummy as in above shot nor is vegetation so thick. *Dissolve.*

3. Exterior—heath—night—heavy fog. *Long shot.*

From right to left we see a huge barren tree, shaped like a clutching hand. Center of frame are three figures, draped in black and bent over a cauldron. There is a fire going full blast underneath. This shot appears only for a moment.

*Medium closeup.* First witch: *"When shall we three meet again? In thunder* (thunder in sound), *lightning* (lightning) *or in rain?"*

*Pan to:* Second witch: *"When the hurlyburly's done. When the battle's lost and won."*

*Pan to left beyond first witch.* Third witch: *"That will be ere the set of sun."*

Long shot—entire scene. As shot progresses, fog will envelop the scene.

First witch: *"Where the place?"*

Second witch: *"Upon the heath."*

Third witch: *"There to meet with Macbeth."*

First witch: *"I come, Graymalkin."*

All: *"Paddock calls:—anon! Fair is foul and foul is fair. Hover through the fog and filthy air."*

Smoky fog has now blotted out the witches as the scene fades out.

In the first scene, the thick dribbles were just ordinary, undrinkable water which was being poured slowly from a bucket by fifteen year old Robert McKisson, special effects man. He climbed the side of the small mountain with a bucket and then, very slowly, poured the slimy liquid down the side of the cliff, while the cameraman below filmed the action in slow motion. On the first take, the boy fell down with the bucket into the mess below; the next two were unsatisfactory, due to jerky "panning." During the next, a drop of water from the bucket hit a bare, hot Photoflood, with an understandable result. The next take was perfect. We finished at four o'clock in the morning.

In the fourth scene, the hand like tree was a precious property found in a forest preserve, seventy five miles from the present location. It had been transported in the rumble seat of an automobile. The cauldron was a maple syrup tub, lent to us by an antique dealer, fifty miles away. For the long shot of the witches, the fog was simulated by small specks of dry ice hidden under stones on the ground, over which a bucket of water was poured. A very artful fog soon filled our frame.

The leprous witches' makeup smelled as frightful as it looked. It was ingeniously concocted by Thomas A. Blair, our director and makeup man. A paste made of water and yeast was applied to the face and allowed to dry. It would then harden, buckle and peel, transforming Jain Wilimovsky, Irene Elster and Mr. Blair, as the three witches, into ghostly spectacles.

The scene then changes to a nearby "Blasted Heath." Macbeth and Banquo, co-generals of King Duncan, enter, returning from a successful battle against invading Norsemen. High on a mountainside they behold the three weird sisters, who foretell that Macbeth will one day become Thane of Cawdor, then become king, and yet not be much the happier for it. At the end, as the witches vanish, a messenger brings word of Macbeth's elevation to Thane of Cawdor, and he and Banquo [Continued on page 211]

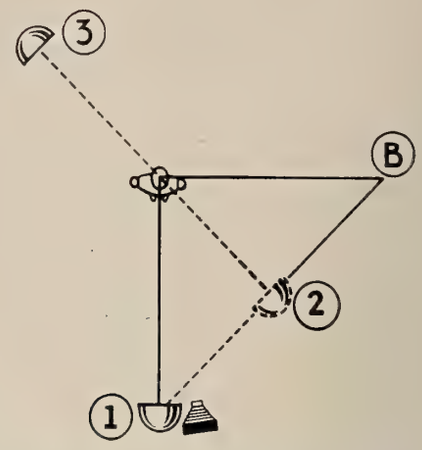
Photographs by Willow Films

• Lady Macbeth, angry that her lord has brought the daggers from Duncan's bloody couch, seizes them herself. In the script: Semi-closeup—Lady Macbeth, grasping the daggers: *"Infirm of purpose! Give me the daggers. The sleeping and the dead are but as pictures."*

• The witches' makeup, a paste made of water and yeast, was applied to the face and allowed to dry. It would then harden, crackle and peel into a scabrous mask.

# The Clinic

## Technical comment and timely topics for the amateur




• Lighting improves when you use the basic Triangle Lighting Formula in indoor scenes.

**Simple lighting** "The Triangle Lighting Formula," says D. J. Mohler, General Electric photolamp specialist, "tells how many lamps to use, and where to put them.

"It takes two identical lamps shining on a subject. What size of lamp is used—what sort of reflector—is not nearly so important as that they be a pair, just alike.

"Here is how they are placed: camera and subject are set up. One lamp is placed right at the camera, as near to the lens as possible (1). The distance from this lamp to the subject is measured. An equal distance is measured off from the subject in a direction at right angles to the line from camera to subject, to locate a marker spot (B). The second lamp is placed halfway along a line from this spot to the lamp at the camera (2).

"One variation of this basic lighting is to use a third lamp at position (3), which is diagonally opposite (2) and at an equal distance from the subject. This combines front lighting (1), side lighting (2) and back lighting (3).

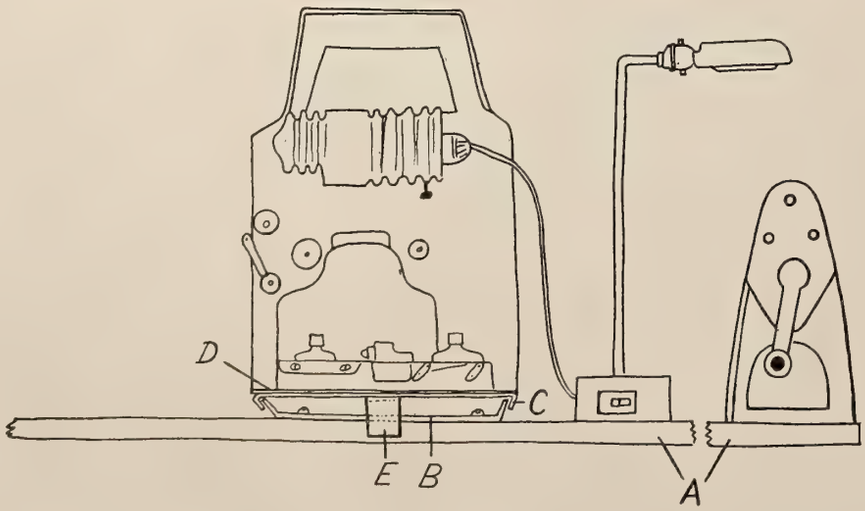
"Lamp (1) never gets far from the camera. It is usually used a bit above the level of the camera lens, and on the opposite side from the key light (2). Lamp (2) is usually used somewhat higher than (1) and directed downward, full on the subject. Lamp (3) is generally used quite high. Direct light from (3) should be screened from striking the camera lens. If either (2) or (3) is raised to considerable height, it should be moved in toward the subject enough to regain the distance (lamp to subject) lost in raising it."

**Editing slide** From E. J. McCreery, ACL, of Lansing, Mich., comes this useful suggestion for an editing arrangement which he calls the "Slide-V-Editor."

"The main feature of this editing board," he writes, "is its ability to slide either the film viewer or the splicer into alignment with the rewinds at will."

To make this sliding setup, a piece of No. 14 or No. 16 gauge sheet steel (B) was cut, its edges turned up, and attached to the wooden rewind base (A). Another piece (C) was cut to the same size and its edges were bent down in such a manner that it would easily slide along the upturned edges of the lower piece.

To this second sheet, two more pieces of metal were attached; the first (E) is a long, thin strip of flat mild steel, with ends bent at right angles to catch on the wooden base and to act as a brake in stopping the "gadget" at the proper place for use of the viewer or splicer; the second (D) acts as a base plate upon which the viewer and splicer are aligned one in front of the other. This last plate is cut to fit the size of the editing equipment available.




• A cross section drawing of the "Slide-V-Editor" demonstrates the principles on which the sliding elements of the editor work, placing the splicer and viewer in handy juxtaposition.

**Memorial Day** If you plan to make a Memorial Day film this year, effective titles can be worked out by using glass, celluloid or some other transparent material or a mirror in combination with a background design in spring red, write and blue flowers. The design may be made with potted or cut flowers—possibly a star, concentric circles or flag like stripes. For really neat results, care should be taken that the title letters are not rendered illegible by reason of lack of contrast in the flower background.

**High for parades** A parade is one public event that can be filmed very satisfactorily from a height. As a matter of fact, the design of the marching formations is often rendered more clearly if it is recorded from above, rather than from the level of the parade itself. If you can secure a camera location at a corner where the line of march turns, you will have even better opportunities for angle shots of distinction.

### WHAT HAVE YOU DONE?

*The Clinic* is written by the readers of Movie Makers. Here you can tell your fellow amateurs of new devices and methods which you have worked out and which will help them.

Your contribution to this department is welcomed. For each of your items accepted by the Editor of *The Clinic*, you will be paid Three Dollars, if the item is illustrated, and One Dollar, if it is not illustrated.

You are cordially invited to join in writing *The Clinic*. Address items to Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

# AMATEUR CLUBS

## What organized groups are doing everywhere

JAMES W. MOORE, ACL

Cecil Thomas

• Celebrating the 10th anniversary of the Long Beach Cinema Club at a recent meeting, the officers prepare to cut the cake.

**New York 8's will show** The best in 8mm. movies for 1946 will be presented by the New York 8mm. Motion Picture Club at its ninth annual Guest Night, scheduled for the Hotel Pennsylvania on Friday, May 23rd, at 8:30 in the evening. Members' films to be seen on the gala program will be *The Artist*, by George Valentine, ACL; *George Washington Slept Here*, by Edward Roesken, and *It's All Over*, by Terry Manos, ACL. Guest films will feature *Pinocchio's Jack-O'-Lantern*, a Ten Best award winner by Harlan M. Webber, ACL, of Schenectady, N. Y.; *Alpine Vixen*, a Ten Best award winner by Anchor O. Jensen, ACL, of Seattle, and *Escape*, a national contest place winner, by Henry Atwood, of Ajo, Arizona.

Tickets for the New York 8 screening, which will be followed by refreshments, are priced at $1.50 tax included. They may be secured from Joseph F. Hollywood, FACL, 65 Pine Street, New York 5; Britton Boice, 210 Lincoln Road, Brooklyn 25, or at the door.

**Form in Tasmania** New in the world of Australian amateur movies is the Southern Tasmanian Amateur Cine Society, recently formed at Hobart in the island state. First officers are Ella Grueber, president; A. J. Patterson, treasurer, and Verna Southorn, secretary. The society's plans include the production of 16mm. sound films in the educational, "documentary" and dramatic fields.

**Prizes in Passaic** A capacity audience packed the auditorium of the city's Y.M.C.A. at the recent gala screening of 1946 contest winning films by the Passaic (N.J.) Cinema Club, ACL. Featured on the program was the presentation, by Henry E. Hird, FACL, of the Henry Hird Awards, made this year to George Merz, ACL, for *Splendors of the Northwest;* John Faulhaber, for *America, The Beautiful*, and Walter Koechel, ACL, for *The Dream*. Judges for the Passaic contest were Harold Cheesman, William Murphy, Amos Prescott, ACL, Carl Brubaker, ACL, and William Hunter, ACL.

**Fourth for Milwaukee** There were 784 tickets sold and 644 persons in attendance at the recent fourth annual Gala Show of the Amateur Movie Society of Milwaukee, ACL, held in the city's Shorewood High School auditorium. Seen on the large screen were *Kiddie Kapers*, by Norville L. Schield, ACL; *Squeaky*, by Walter Bergmann, ACL, of Mount Vernon, N. Y.; *Kaleidoscopio*, by Dr. Roberto Machado, ACL, of Havana, Cuba; *Lake Mohawk Preferred*, by Leo J. Heffernan, FACL, of New York City; *Hold The Lie, Please*, by Erma Niedermeyer, ACL, and *Tiny Town*, by Edmund Turner, of Detroit.

DeLylia Mortag, ACL, served as general chairman for gala show arrangements, assisted by the following committee chairmen: Marcella Schield, box office; William Rheingans, ACL, sound; Glen Pieske, door; Carol Franzel, usher; Albin Walker, publicity. Eugene H. Millmann, ACL, Elmer F. Klug, ACL, Walter F. Chapelle, ACL, and Mr. Schield served in advisory capacities based on their experience with the club's previous public screenings.

**Eleventh at Long Beach** New officers for their eleventh year of activity were installed by members of the Long Beach (Calif.) Cinema Club at a late annual dinner held in the city's Masonic Lodge. Listed on the 1947 slate are John J. Lloyd, ACL, president; Forrest Kellogg, first vicepresident; Bruce Ramsay, second vicepresident; John Rigby, secretary, and B. C. Wildman, treasurer. Serving with them on the board of directors will be Warren Nash, ACL, Omar Milligan, ACL, Clarence Aldrich, ACL, and Howard Derr.

Award winners in the club's 1946 contest were honored at the dinner. These were, in the 8mm. class, Frank Kallenberg, Mildred Caldwell, ACL, and Mr. Rigby, and, in the 16mm. class, the Messrs. Aldrich, Kellogg and Milligan. War delayed awards for the club's 1945 contest also were made to Mr. Kallenberg and Miss Caldwell.

**Exchange in Albany** A pair of exchange programs have been featured activities of the Amateur Motion Picture Society of Albany, ACL, working in cooperation with the Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, [Continued on page 218]

Angus Shaw

• The art of imbibing spaghetti is demonstrated at the annual dinner of the Westwood Movie Club in San Francisco.

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**A new series of folders, et illustrating and describin K and accessories. See you k Eastman Kodak Co., Roch 4,**

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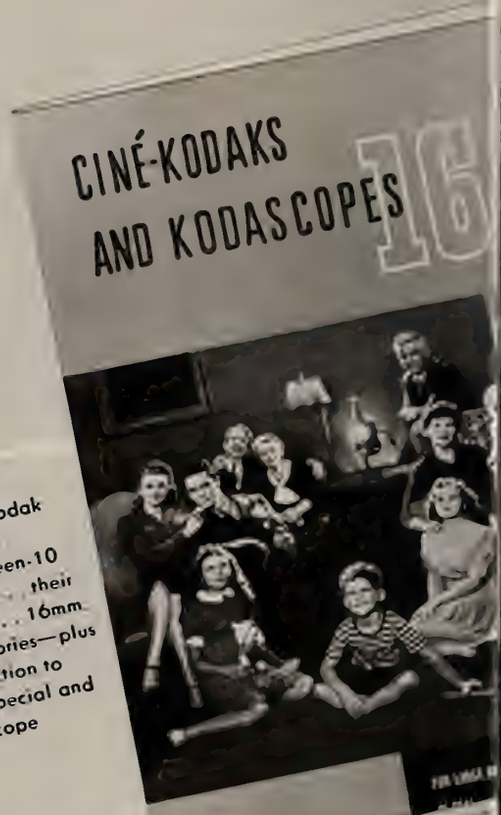


Details on Cine-Kodak Magazine 16 . . . Kodascopes Sixteen-10 and Sixteen-20 . . . their carrying cases . . . 16mm film and accessories—plus a brief introduction to Cine-Kodak Special and Sound Kodascope FS-10-N.

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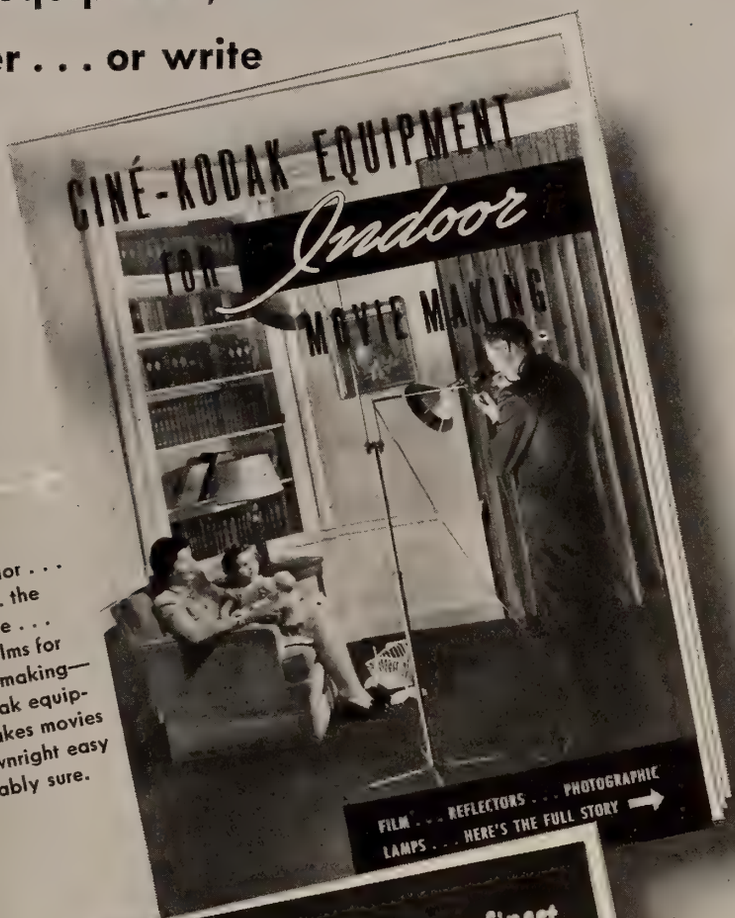
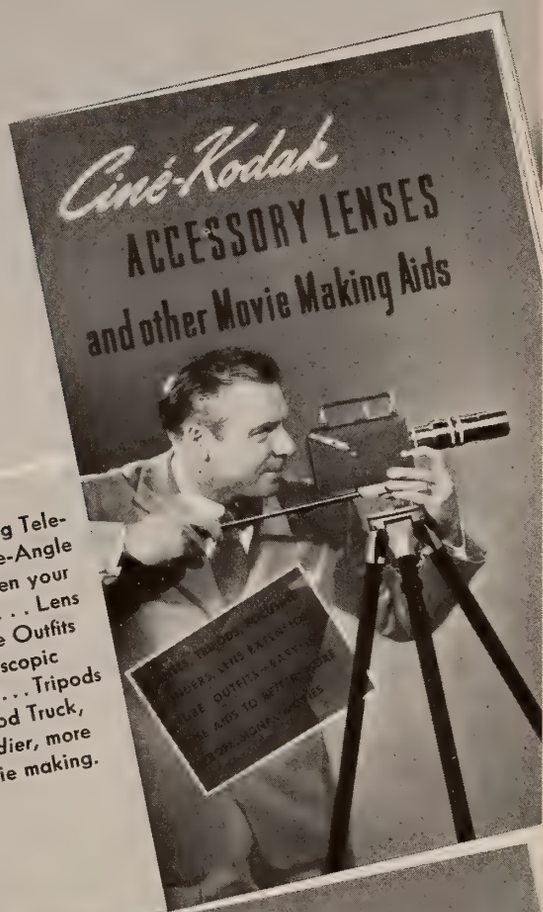



Kodaflector and Kodaflector Senior . . . Photofloods . . . the Universal Guide . . . Ciné-Kodak Films for indoor movie making—the Ciné-Kodak equipment that makes movies at night downright easy and remarkably sure.

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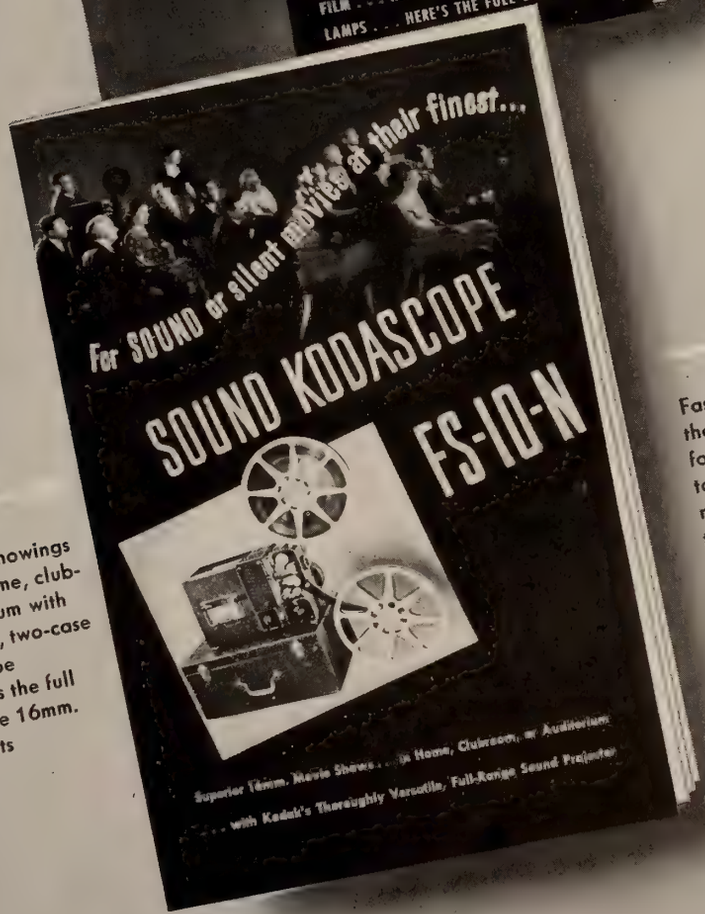


Sound and silent showings at their best in home, clubroom, or auditorium with the handy-to-use, two-case Sound Kodascope FS-10-N. Here's the full story on this fine 16mm. projector and its accessories.

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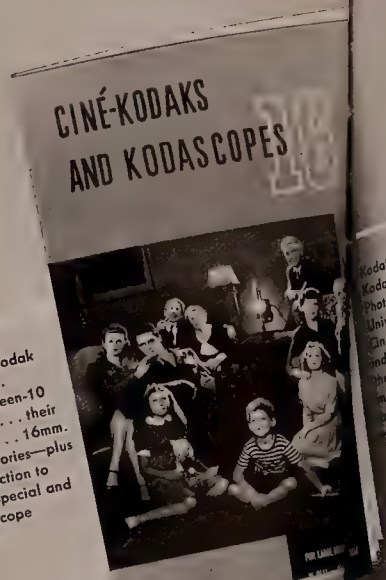


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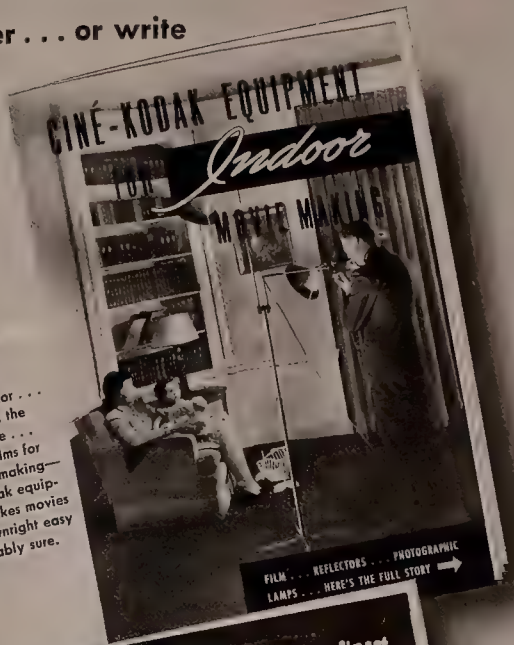


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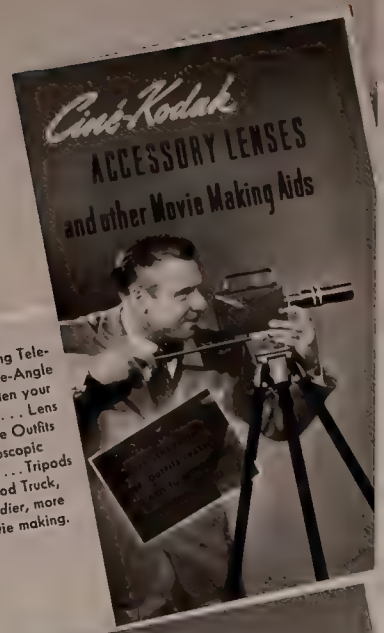


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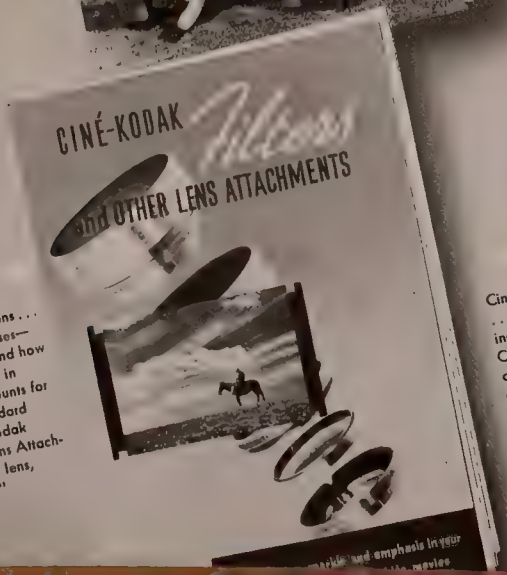


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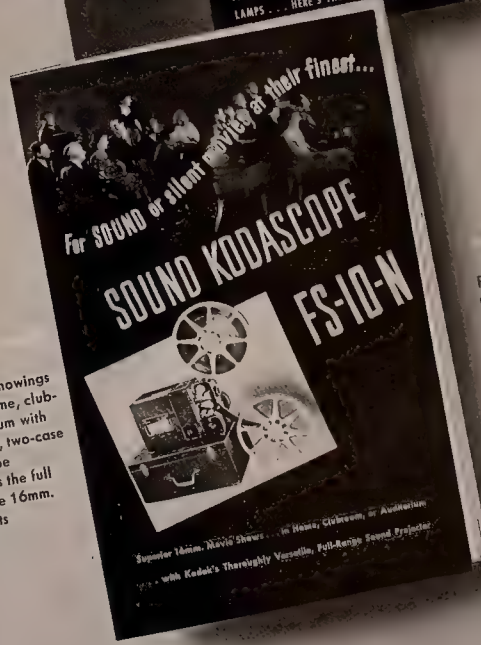


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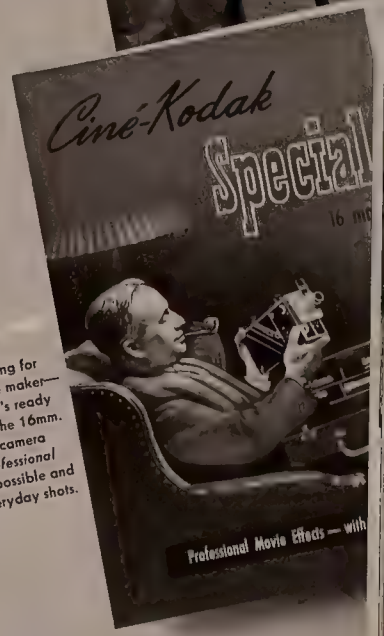


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Kodak

• At the left, a "still" from *The Duties of a Secretary*, produced by the Underwood Corporation, illustrates the lighting arrangement for a studio film; at right, from General Electric's *The Family Album*, a flood lamp is set up for a home production.

# PRACTICAL FILMS

## The general movie as used for various purposes

WILLIAM HOWE, ACL

### THE LIGHT TOUCH

*The Family Album*, a new, General Electric, photolamp movie, shows not only easy and economical methods of lighting amateur films (see the discussion of the Triangle Lighting Formula in this month's *The Clinic)*, but it is also a revealing study in the techniques of making a movie in the home.

The film itself is a fine example of how repetition, detail and emphasis can be handled, to obviate loss of pace or monotony. Live action and animation are used to demonstrate the procedures of single and multiple lamp lighting arrangements, and a special set was designed where complete color and lighting control could be exercised. A professional cast portrays the family, all of whom engage in picture taking in the course of the movie's half hour.

Sound was both synchronized and dubbed into this 16mm. color film, since the dialog of the cast was recorded on the spot and the commentary was post-recorded. This film will be released in the near future for showings to interested groups. Bookings can be made by getting in touch with your nearest sales district office of the General Electric Lamp Department.

### DUTIES AT THE DESK

The Underwood Corporation, 1 Park Avenue, New York 16, N. Y., has produced a clever photoplay, to highlight the responsibilities of a competent secretary. *The Duties of a Secretary* was prompted by a national survey in which business educators were asked what sort of motion picture they felt would make the best contribution toward business training and grooming.

Not content to make a picture which would simply fill curricular needs, the Underwood Corporation has turned out a movie that serves as entertainment as well. It tells the story of a young girl, just hired as a secretary for a real estate broker, who dreams that she does everything wrong on her first day at the office; but she awakes, to report for the job, with all the competence of an experienced secretary at her command. The device is ideal for sustaining interest in the duties of an efficient secretary.

This half hour, monochrome film, shot originally in 35mm., is available to schools through the National Educational Films of New York in 16mm. prints, and it should prove an effective vehicle for promulgating proper secretarial procedure.

### THE BIG CORRAL

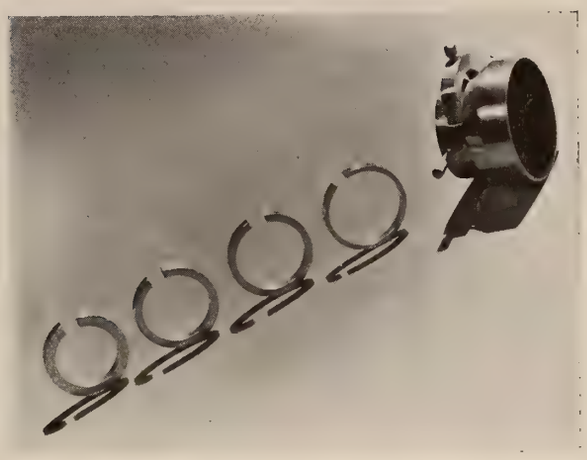
There is enough of action and equine acrobatics in *Huntsville Prison Rodeo* to fill ten feature length "horse operas," and a slick job of continuity and editing by Larry J. Fisher, ACL, makes it even more entertaining from a cinematic point of view. Mr. Fisher, who garnered the Special Class Award in MOVIE MAKERS 1946 Ten Best, has tied the varied rodeo scenes together with a cowboy ballad which he composed as a continuity thread for the 16mm. Kodachrome movie, while an appropriately informal narrative carries the picture off with a fine zest.

The prison rodeo is staged every Sunday in October at the Huntsville (Texas) State Prison, to augment the prisoners' rehabilitation fund, and the hair raising antics make the ordinary rodeo look [Continued on page 219]

# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

JAMES YOUNG, ACL



• The Camera Specialty Company, Inc., has exclusive Eastern distribution for the Cooper Round Sunshade.

**Bell & Howell** Net sales for the Bell & Howell Company during 1946 amounted to $10,387,699—an eighty five percent increase over 1941, the last prewar year. Despite the great increase, production schedules were not completely met, according to the president, J. H. McNabb, ACL, because of price ceilings and shortages during the first nine months of the year. Productivity for a man hour was fifteen percent over 1941 figures. The company earned sixty nine cents on each share of common stock, after preferred holding dividends had been paid.

**Eastman Kodak** The annual report for the Eastman Kodak Company for 1946 announces that output hit new peace time peaks during 1946 and that the rise is expected to continue in 1947. At the end of 1946, the company's employment lists totaled 48,800, an increase of 6,000 for the year. Despite the steady rise in costs, Kodak goods, on the average, were only six to seven percent above the prewar level. A highlight of the year's production was the introduction of two new color films—Kodak Ektachrome, which may be processed by the consumer, and Kodachrome Commercial Film 16mm., especially adapted to the production of high quality, duplicate movie prints. Lumenizing, the Kodak lens coating technique, was of particular interest to the motion picture field.

• Tailor made titles will save time and effort for busy filmers who have deadlines to make.

**Camera Specialty** Exclusive Eastern distribution for the Cooper Round Sunshade has been awarded to Camera Specialty Company, Inc., 50 West 29th Street, New York City. Among the features of the sunshade are drawer type filter holders, ninety degree calibrations on the lens shade, for the utmost in polarization, and five adapter rings, to fit lenses from 23mm. to 36mm. in size. A polaroid attachment that locks in any desired position and takes regular filters is available as an accessory for the Cooper Sunshade.

**Tell's Titles** Movie makers who have not the aptitude, equipment or time to make their own titles will find many of their problems solved by the new line of titles being offered by Tell's Photo Products Company, 1245 Broadway, New York City. Tell's offers twenty five different titles, attractively packaged in individual boxes, covering a wide range of situations and subjects. The titles, which are composed of both words and line drawings, are in black and white. They are all available in both 8mm. and 16mm. versions.

**Camera Corp.** The new Perfex 8mm. Ciné Camera is now being made available through dealers by the Camera Corporation of America. The camera features magazine loading, which eliminates the need of threading film and permits the interchange of color or black and white film at any time. It is equipped with a three lens turret front and operates at five speeds, from eight to thirty two frames a second. A sixty four page booklet, *Perfect Movies and How to Make Them*, is available free, upon written request, from Camera Corporation of America, 844 West Adams Street, Chicago 7, Ill.

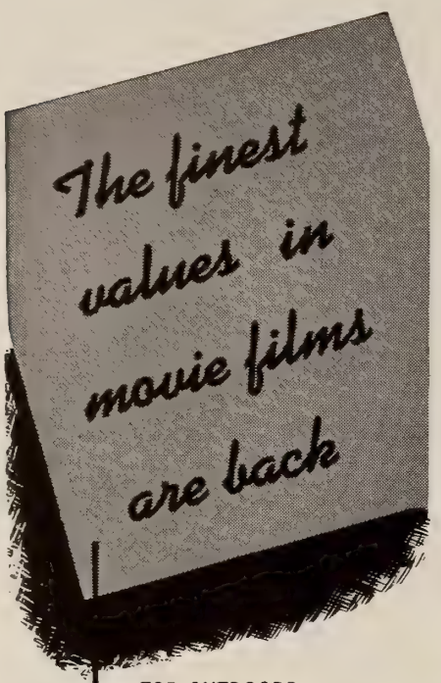
**Pictorial** Adolph Silverstein has been appointed advertising manager and director of publicity for Pictorial Films, Inc., RKO Building, New York 20, N. Y., a subsidiary of Pathé Industries, Inc. Mr. Silverstein was formerly a member of the advertising departments of 20th Century-Fox, Paramount Pictures and United Artists.

**Peerless** A one hundred page catalog for 1947, presenting the latest available motion picture equipment, may be obtained free upon request from Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y.

**Mogull's** A sound on film rental catalog has recently been published by Mogull's Camera & Film Exchange, Inc., 68 West 48th Street, New York 19, N. Y. It is available from the

[Continued on page 217]

• Record sales for 1946 were reported by J. H. McNabb, ACL, president of Bell & Howell.

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## Creative cutting

[Continued from page 191]

shot against the sky of his legs traveling horizontally—the plateau of his leap. This is followed by a shot in which he moves descendingly through the frame, and this, in turn, is followed by one in which he lands on the ground. All this was filmed in slow motion; there is no sense of rapid or emphatic movement. Rather, the sequence has the quality of a slow floating. Yet, I should say that it creates more tension than any other sequence in my four films, for the simple reason that, cinematically, the leap endures much longer than it could in actuality. During this stretch of time the audience is waiting for the dancer to come down to earth, as it knows he must, eventually.

The fact that this sequence consists of four shots does not contradict the idea of duration, for these are so identical, cinematographically, that, to all intents and purposes, they comprise a single shot. Essentially, the point remains the same; namely that the image of leaping was given a duration which far exceeded the normal anticipation which was waiting to be satisfied.

It is also significant that this total duration of the sequence was achieved by not permitting any of the single shots to satisfy the normal necessity. That is, the first shot was cut off just at the point where the dancer began to descend, the second shot similarly, and the third was cut off just before the landing. In the second and third shots the ascent is also cut off, since, once he had leveled off, to show him rising again would have implied a fall in between shots. In other words, no single action was completed, and, consequently, the subsequent action was understood not as a new and independent action but as a continuation of the one which has not yet been completed.

In this sense, movement or action is carried "across the splice." This principle of cutting into an action is basic to the whole problem of the continuity of a film, even when the action is not so extreme as a leap. The failure to realize the importance of this technique accounts for the stuttering tempo of many amateur films. Over and over, an action is shown through to its completion. Our anticipation is satisfied, not to say glutted. We relax, and the subsequent action is a new one which must begin at the bottom again, in commanding our interest and attention.

This is so important a contribution to intensity and continuity that a film should actually be so planned as to have a maximum of its cuts occur in action. Let us say that an incident consists of two periods of action separated by a pause, as when a person comes up to a table, pulls out a chair


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**THE JUNE ISSUE OF MOVIE MAKERS**

and sits down. It is an action which must be filmed in two parts, a long shot showing the approach, and a closer shot, showing, let us say, the details of the dinner which he is about to eat.

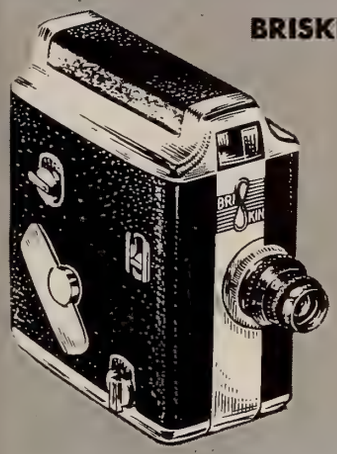
Normally (and let us assume that we wish to render the action normally), there is a pause at the moment when he arrives at the table, as he prepares to undertake the action of pulling out the chair. The temptation is to shoot his walk and arrival in long shot and to begin the closeup with his pulling out the chair, the cut taking place during the pause between these actions. But a much stronger continuity, tension and interest would be created by cutting off either the long shot, just before he comes to a stop, and picking up the close shot with his arrival (entering the frame), then the pause and then his pulling out the chair—or to hold the long shot until he had started to pull out the chair, and let the closeup cut in after the chair movement had already begun.

Obviously, such techniques demand that the cutting be decided upon before any shooting is done, unless, of course, one can afford to waste film by shooting the entire episode both in long shot and in closeup and later throwing away half of each. It is difficult to put the scissors to one's own film, but the sacrifice of a few frames of action—those frames which bring it to a stop—is justified by the smooth, compelling flow of the film which it will achieve.

It is impossible to overestimate the compelling continuity of duration which movement carried across the splice can create. Obviously a prerequisite of this technique is a consistency in the tempo or rhythm of the movement; but once this is achieved and carefully pointed up cinematographically (angle, light, etc.), it can be used to hold together even places which are completely separate in actuality.

In the dance film, the dancer appears in a long shot sharply defined against the sky, as he begins to lower his leg from a high position in the air. The pace of this action is well established by the time the leg reaches waist level. At this point there is a cut. Against an interior apartment background, we see a closeup (so that the movement dominates the locale) of a leg being lowered from the top of the frame at exactly the same rate of speed that governed the previous long shot. The effect is that the dancer has stepped from exterior to interior in a single movement, so completely does the action across the splice dominate both sides of the splice.

This technique can even be carried a step further (or, more precisely, in a different direction), to give a repetitive action the illusion of being a continued action. For, whenever a movement is not completed, we understand that the one which follows is a con-

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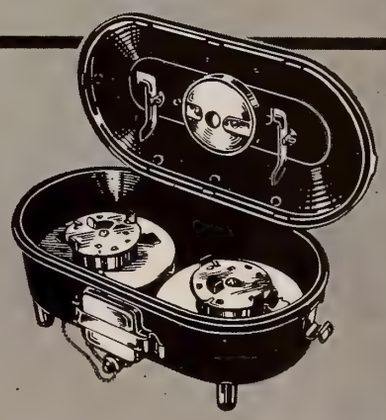

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tinuation of the incompleted movement. The leap of the dance film, which I described a moment ago, is an example of this; for, in actuality, the same leap was repeated four times and was made continuous by not being completed in the film until the end of the fourth shot.

The same technique creates a long fall at the end of my most recent film, *Ritual in Transfigured Time*. In this case the person dropped from a considerable height four times against a blank background. Both the area covered and the action were repeated; but, since the body fell vertically through the frame each time, so that the disappearance at the bottom of the frame was immediately followed by an appearance at the top of the frame in the next shot, the four shots joined together gave the effect of a continuous movement.

Both the leap and fall occur against rather neutral backgrounds which cannot be identified as repeated areas. But so compelling is continuity of movement across a splice that even identifiable backgrounds become subordinate to it when assisted by a manipulation of angles. In my previous article for MOVIE MAKERS (June, 1945), in which I dealt primarily with cinematography, angles, etc., I described a sequence in which a girl climbs up a large driftwood tree root.

For emotional purposes in the film, it was necessary to extend the time of climbing far beyond the time it would actually take. Consequently, the girl climbed the tree three times, entering at the bottom of the frame and exiting at the top of the frame each time. The first shot was a downward angle, as if she were low; the second was a level angle, as if at eye height, and the third was an upward angle, as if she were overhead. The tree root was a very distinctive formation, and the shift in angle did not, actually, change its shapes beyond recognition, provided one expected to recognize it as a repeated area. But the movements through the frame and across the splice were so compelling that the three shots of the root seemed to be a continuation of an area which is only consistently similar in its construction. It is not recognized as being a repetition.

The furthest extension of this principle which I have thus far attempted occurs in the party sequence of *Ritual in Transfigured Time*. My idea was that the reason people go to parties is to establish personal, social relationships; that, if all the long static conversational pauses were omitted, there would emerge a sort of dance, consisting of people moving towards one another, passing one person in order to reach another, greeting each other, etc. Above all, I wished to convey the idea that all these different people were there for the same reason and were doing essentially the same thing and even, as it were, making the same movement—that the consistency of the total movement pattern transcended the variety of the individuals involved.

First I made a series of shots in which different persons approached each other, gestured to each other, clasped hands, etc., in approximately the same way. Then I cut together, for instance, one couple as they first recognized each other and started to approach each other, and followed this by a shot of another couple in a further development of the same movement; then came two other persons who meet, clasp hands and start to turn; another couple finish a sort of turn about each other and start to separate; and then two persons, back to back, move in opposite directions.

Since the people are all different, and since it is not a cumulative action—in the sense of adding up to any narrative story—the only thing which crosses the splice and makes one shot seem to come from the previous one is the movement which is never brought to a stop but is always continued by the following shot. If cutting into movement can be the principle of tension and continuity for one hundred and fifty feet of film which does not have a story direction, then surely it can do wonders for the solution of simpler sequences in which interest is also maintained by character action, story plot and known characters.

*(A second discussion by Miss Deren on the possibility of* Creative Cutting *will follow in an early issue of* MOVIE MAKERS.)

## Filming is fun

[Continued from page 192]

to our camp on a nearby lake, rather than "down the river" aboard the *Aylwyn*, our boat. It was here that the final scene of the picture was made.

Lying comfortably outstretched in the warm water with my head resting on the shore and my feet in about ten inches of water, I riled up the bottom, so that nothing below the surface was visible. A good heavy stone made a wonderful splash, and from that splash two feet appeared briefly at the surface only to sink again slowly. This was an extreme closeup in which only a small patch of water and the feet were in the camera field. The scissors put this scene in just the right place, beside the *Aylwyn*, fifty miles away. The same method was used when the "Finis" sign came from the water. It was raised with the help of a lever operated from a very comfortable chair on the dock.

A few personal shots for family use finished my only magazine film, and *Doghouse Blues* was shelved for 1943 with just one scene filmed—the final one.

When the early fall of 1944 made its appearance, it found me with an accumulation of five magazine films, and my perennial called for attention. Over a period of three weekends, the river scenes and the bait catching and fishing sequences were made. All five magazines were exposed.

Now I have never been fond of doing things when I should; so, the exposed film was still in my shabby old bag with the movie camera and a Bantam Special that I like to play with occasionally, when the bag and I found ourselves aboard the *Aylwyn*, hiking it up the river under full power trying to beat the '44 hurricane to a safe anchorage.

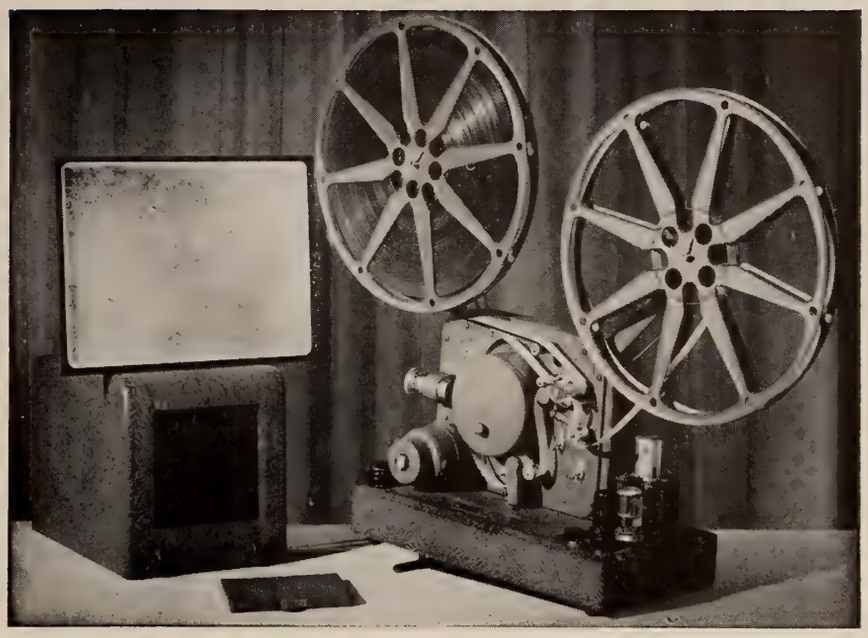
The storm lasted for seven hours through the dead of night; and, when the next day came, as it always does, the *Aylwyn's* stern was very nicely nestled between two trees, a hundred yards from the river. The only boat capable of floating her was in drydock for repairs; so, the trees, the bag and I kept close company for five days. But those days were not without compensation; the rail shooting season was in full swing, and I was plumb center in the railbird marshes.

The *Aylwyn* was finally tied up in her slip. The docks were badly battered by the storm, but the great gaping hole in the middle gave no warning in the dark of the night; so, while we were picking our way along, not carefully enough, the bag and I changed direction very suddenly from west to down. We separated on the way, each finding the river very, very wet. When we again counted noses, the five exposed films were relegated to the town dump, while the cameras went back to their makers.

Pressing war work was the answer to the fact that they sat on the shelf, full of salt water for five months, much to the ultimate exasperation of their insurance company. So *Doghouse Blues* at the end of the second year still had just one scene filmed—the final scene. I was glad that I had tied up with a perennial.

The summer of 1945 found me with three accumulated magazines, and these were used to make the indoor shots for the picture. Now 110 volt A.C. flood lamps do not do their best on a boat's 32 volt D.C. lighting system. I dislike fooling around with lights anyway; so, all of the inside scenes were filmed out of doors, back of our camp, a half hundred miles from the *Aylwyn*.

Two pieces of shellacked plywood were placed upright and at right angles to each other, to represent a corner and sidewall of the interior of a boat. A third piece on the ground was covered with an old bit of linoleum, to answer for the deck. This out of doors arrangement gave me the benefit of a lens setting for a clear sky, while the

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plywood background served as a shield, to cut off the direct rays of a late afternoon sun.

A one stop, purposeful underexposure increased the illusion of being indoors, and a three stop underexposure on black blankets gave me the midnight bed scene. The dishes and table, the washing of the feet and cooking sequences were also filmed in this manner, the camera position being watched carefully, to eliminate all background. When the scissors put these shots in their proper places, they appeared unquestionably as indoor scenes.

At this point the film was again exhausted, and the third year ended with the picture still incomplete.

1946 saw the completion of *Doghouse Blues*. Film was again available, and the picture began to take form. The boat and river scenes were quickly and easily made. I can recall no shot that could be called difficult. The *Aylwyn's* stern, with her exhaust and propeller wash, was filmed from a boat anchored directly in back of her, while she lay tied up to her dock, under power. The shots of feet boarding her side rail were made from another boat lying alongside in the same slip. Here again the only caution necessary was that of excluding all background. The scissors transplanted these scenes to the middle of the river.

Regardless of camera positions or distances, all shots were made from a tripod. The only exception was the extreme closeup of prone feet from a very low angle. Here, in lieu of a tripod, a block of wood, four inches high, kept the camera steady and off the floor. Every scene was shot in outdoor light; it was so much more simple to nail three pieces of plywood together than to mess up a home with flood lamps and blown fuses.

A simple camera with its one inch lens, a tripod, a cheap fading device and a perennial quality about the theme were all that was needed to make *Doghouse Blues*.

## Two for the tots

[Continued from page 194]

Mother dressing the child or transferring his clothes from the laundry wrapping to the nursery chest. End your picture with some of the child's most winning antics and some final affectionate closeups of the baby tweeking the Old Man's nose or tugging at his mother's necklace.

The following treatment is designed for youngsters from four to seven, and it combines juvenile antics with the ever popular floral film. It will give you a permanent record of your summer garden, as well as of your youngster's pre-school personality, and the child's preoccupation with pint sized garden tools will tend to keep him from appearing too self conscious before the camera. It should be shot over several months of the summer season, so that there will be an opportunity to show the child's growth as well as the garden's. Although the treatment is written arbitrarily for a boy, there is no reason why you can't cast a young farmerette in the rôle.

Use stop motion to film your lead title assembly. Set up your camera over a patch of well tilled ground and show your child's hand reaching into a seed packet, extracting a seed and dropping it into a small hole, which he then covers. Stop your camera, and, leaving it in exactly the same position, place a large block letter *G* over the spot where the seed was put. Start your camera again, repeating the same procedure until the lead title, *Growing Pains*, is spelled out across your field of focus.

Fade from the lead title to a closeup of a giant bloom in a seed catalog, cutting to a semi-closeup of your child as he gazes at the same picture in the open book. Dissolve to a bed of waving flowers, then back to a closeup of the boy, still sitting with the catalog, which he closes slowly. Cut to the child moving a chair up to a table, to reach his "piggy bank," following with a closeup of his hands shaking a few pennies from its slot; a subsequent scene shows him counting pennies on the floor. Next we see him in medium shot, carefully putting on his coat and cap and walking out of the front door.

Fade in on a long shot of the youngster walking down the sidewalk toward the house, laden with his purchases—a miniature rake, shovel, hoe, watering can and outfitted in the best rural tradition in overalls and a brimmed straw.

*Dressed to till, this young man's fancy has turned to gardening.*

In a small plot allotted to the young landscaper, show his first operations at tilling the soil with his hoe and preparing the bed for planting. Unless Junior is unusually precocious, you will probably have to step in between the scenes and do the actual priming; but you can coach the child to go through the routine steps of spading, raking, weed chopping and the like.

*There was some question as to whether Junior went back to the soil or the soil went back to him.*

Follow with a few shots of the boy's smile, undimmed by the grime of an afternoon's seeding and sowing. Set your camera for a closeup of the small hands as they drop seeds into the furrows, and, when the seeds are in the ground, cut to a montage of the individual seed packs at the end of the furrows as markers. Hold the last marker somewhat longer than the rest; it is labeled *Bachelor Buttons*.

When the youngster has made his rounds with the watering can and the

soil is properly soaked, he gathers up his garden implements and carries them off to the garage. Fade to your subtitle:

*Don't they grow up in a hurry?*

Fade in on a telephoto shot of an early shoot that has just broken the ground, and cut to Junior, holding a large magnifying glass, to examine his prospective harvest. Dissolve to the garden a week or so later when the plants are fully visible. Tilt up from the flower bed to a long shot of the house. Cut to an exterior closeup of the child's face at a back window, then to a shot of him running across the lawn with a rake in his hand. Cut to title:

*Trouble in paradise . . .*

Cut to a long shot of the garden being visited by a swarm of birds. (A few crusts of bread should be sufficient bait to stage this scene.) Junior rushes to the spot brandishing his rake, and there is a flurry of wings. When the pests have scattered, Junior surveys the situation and ponders a solution.

Dissolve to brief shots of two young girls (one of whom may be the daughter) playing jacks, with a doll carriage standing close by. Cut to a semi-closeup of a large, lank doll lying in the carriage, while a small hand reaches into the carriage and grabs the doll. Cut to a shot of Junior racing across the lawn, dragging the doll behind him. In the next scene, he is lashing the doll to a stake lying on the ground; then we see the boy surveying his handiwork, and the camera "pans" to the dishevelled doll serving as a scarecrow in the middle of the garden plot. Dissolve back to the irate young duenna, as she discovers that her charge has been kidnapped. Mother steps in to restore the doll to its rightful owner, and there is a fade out on Junior standing watch over his crops with a pop gun.

*Junior's industry pays off in a bonus of blossoms.*

Show a series of the different plants in bloom, with the child at work with his spray gun and garden trowel. The boy takes a small pair of shears and cuts off a few flowers, placing them in a garden basket. He walks to the back door and leads Mom out to see his crops. The scenes progress from each identifying seed pack marker to the full blown flowers. After several markers and the corresponding flowers have been shown, cut to a reaction shot of Mother and Junior—Mother registering utter amazement at what she sees. Cut back to the *Bachelor Button* marker, then "pan" down a furrow which is filled with variegated buttons of the sort that come off your coat. Mother laughs, picks up the basket of flowers and walks toward the house with her young son, as you fade to your end title.

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# Closeups—What filmers are doing

Our Own Quiz Corner: This program can unconditionally guarantee *not* to award a refrigerator—or even a bottle of Cine-Cola to put in it—but if you care to figure out the answer to this $64 stickler, we might promise to announce it over this station.

Is everybody ready? Well, here is Gilbert B. Jansen, jr., ACL, who, in the course of an educational film on the developing and printing of still pictures, wants to show an enlarged print developing before one's very eyes. In other words, you have an 8 by 10 inch tray, full of developer, into which you insert a sheet of sensitized and exposed enlarging paper. How, without fogging the print, can you take a picture of the developing process? Mr. Jansen swears he has seen this effect on the theatrical screen. No coaching from the audience, please!

Bouncing Boats: This isn't our idea of good, sane fun; but, anyway, W. B. Sampson, ACL, of Stockton, Calif., seems to be looking forward to it. *It* being a 185 mile jounce down the Rogue River, in Oregon, from Grant's Pass to the sea. There will be three men in the specially designed boat, and Mr. Sampson will use both still and movie cameras.

Al Morton, FACL, will be another palpitating passenger in an amphibious expedition planning to shoot the rapids of the Colorado River. Two boats and six men in this party, with Mr. Morton reporting calmly: "I am designing a lot of special gadgets to enable me to use my two cameras with perfect safety in the roughest water." If anyone's interested, this department plans an outing some summer Sunday on Central Park Lake.

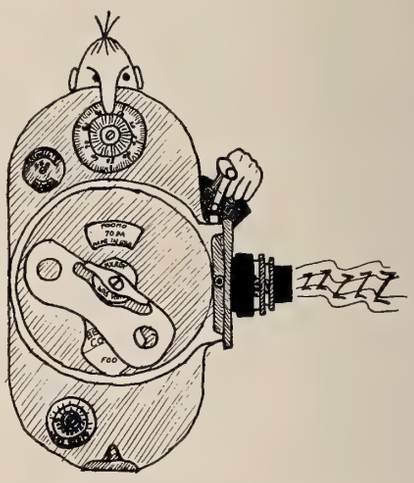
The British Royal Visit to South Africa is not passing unnoticed by personal filmers, despite the still prevailing shortage of film in that country. Members of the Amateur Cine Club, ACL, in Johannesburg, were deployed last month along the royal route through their city for a joint production by the group.

Over towards the coast at Eshowe, J. W. McKenzie, ACL, has been recording the Zulu Royal Salute and the traditional Zulu war dances which were presented for the Royal visitors by some 5000 members of Tshaka's old regiments. Says this is probably the last time that these ceremonies will be staged with complete authenticity.

If there is any one film in recent years which has aroused more curiosity as to its technique than *Kaleidoscopio*, we have forgotten its name. But now, as we promised you, Dr. Roberto Machado, ACL, tells all, in his disarmingly simple discussion, *Adventure in Abstraction*, on page 195.

Down in Havana, Dr. Machado is well known as a specialist in ear, nose and throat ailments. But he is also not without fame as a golfer (he shoots in the low eighties), a still photographer (that's *his* photo mural in the picture's background) and a movie maker. Among his outstanding films have been *Cuba, Land of Romance*, which was exhibited at the New York World's Fair, and *Tabaco Cubano*, acquired by the Office of Inter-American Affairs for distribution in English, Spanish and Portuguese versions.

We are beginning to suspect that Stanley Midgley, ACL, has a direct and private wire to the fey land of the Little Folk. He lifts the veil a bit, in this number of Movie Makers, on that ubiquitous Kilroy, who (we refuse to write "which") was his only companion on a 350 mile bicycle jaunt last summer through Bryce and Zion.



Before that (in 1943), there was a similar genie named Yehudi, who ministered to his then 8mm. camera. Furthermore, Mr. Midgley's own conception of Kilroy, as seen on this page, shows obvious overtones of Clem, that impudent little mascot of the British armed forces. And, if you look sharply enough, there are even traces of Smoky Stover. . . . Just thought we'd warn you.

Lewis P. Rasmussen, ACL, and Mrs. Rasmussen, of Kenosha, Wisc., will be going back to the far north this summer, armed with two cameras and 6000 feet of Kodachrome. Four weeks spent last summer on the south rim of the Hudson Bay country resulted in *Ghost River Trails*, a 1400 foot film on moose. 1947 will carry them straight to the Arctic Circle, for a three months' study of the Caribou Eskimos.

## Shakespeare on a shoestring

[Continued from page 197]

are summoned to King Duncan's tent.

This witches' sequence was effective but difficult to film. In the foreground, at the extreme left and right of the frame, were closeup heads of Macbeth and Banquo, who reacted in closeup to what the witches were saying, a hundred feet away, silhouetted atop the imposing crag. The shot required electric lights as well as light from the dusk. On the first take, an airplane flew across the frame. On the second, a line was muffed. The shot contained much fast dialog, foreground to background, and ran forty feet. We had to shoot it again at a later date.

King Duncan's tent was our only constructed set. It was made from old pieces of canvas, dyed black, which were tacked circularly to the ceiling of our house porch. They absorbed so much light that we were forced to use about thirty five amperes directly from the house current. Of course, about midnight, on an extremely humid night in July (100 degrees on the set), the main fuse blew. We again finished shooting at four in the morning.

It is in the tent, as Duncan is praising Macbeth for his valor in battle, that envious thoughts of the throne appear in Macbeth's mind. This is suggested in a soliloquy, *"The Prince of Cumberland . . ."* In most asides, or soliloquies, such as this, we used the technique of having an actor pantomime with facial expressions the sense of the words. On the sound track, meanwhile, the hushed voice of the character recited the lines as if thinking them. We were gratified to note that Laurence Olivier hit upon the same idea in his filming of *Henry V*.

After the Prince of Cumberland soliloquy, the witches wind up the charm which is to spur Macbeth's intent to murder Duncan. A long shot of the witches dissolves slowly into a closeup of the famous letter. *("They met me in the day of success and I have learned by the perfectest report they have more in them than mortal knowledge.")*, which, it is soon revealed, Lady Macbeth is reading in her chambers.

Soon afterward, Macbeth returns from battle, they embrace and he tells her the fateful news: *"My dearest love, Duncan comes here tonight!"* Lady Macbeth, realizing the immediate opportunity, taunts her husband into agreeing to murder Duncan that very night as he lies asleep in the castle.

The scene changes to an exterior of the entrance to Macbeth's castle. For this, we used the entrance to an imposing stone church in residential Winnetka, which has a most satisfactory,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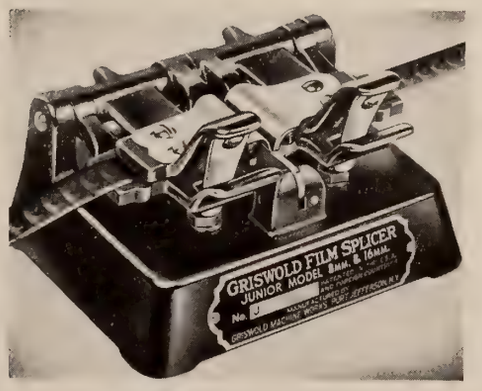


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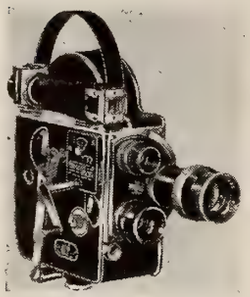

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large period door. We finished shooting at two o'clock in the morning and just in time, for neighbors who wanted to sleep were getting tired of the noisy lighting generator and had urged the police to lock up the whole troupe. The scene was dressed with lackeys holding live torches, aided by interesting lighting which cast weird shadows of the actors on the stonewalls nearby. As Duncan enters the black chasm of the doorway, he seems to be swallowed up by the menacing castle.

Meanwhile, Macbeth has been alone in his chambers, brooding. He sits in the chair in which Lady Macbeth first read his letter. Unseen by the camera is a table on which is a flickering candle, presumably the source of illumination on his face. It is here that Macbeth reviews the situation in the famous soliloquy, *"If it were done when 'tis done, then t'were well it were done quickly."* Suddenly, then, Lady Macbeth enters, breaking off his dark thoughts with a jolt. Throughout many subtle changes of angle, we see and hear her urge her husband to kill the king: *"Art thou afeared to be the same in thine own act and valor as thou art in thy desire?"*

A most impressive shot follows, as Macbeth slowly mounts a circular staircase in the interior of an immense tower (located along the Rock River). The camera was placed very high, looking down. After Macbeth walks up the stairs, we see his daggers poised, ready to kill. Pausing a moment, he turns and stalks down a long corridor. The Winnetka Parish house, kindly donated for the cause by an exceptionally generous minister, was the setting. Low key lighting, carefully angled, shrouded a modern door latch, a light switch and an annoying ventilator. The camera was placed on the floor, so that the action would appear to loom ominously high over the spectators' heads. At the end of the hall is the entrance to Duncan's chambers. In the foreground, Macbeth's feet slowly and unwillingly start to move down the hall toward the king's door. Halfway along the hall, he pauses as:

*Dissolve in. Closeup.* Shiny, sparkling, spiritual dagger is superimposed over scene. It is very pointed, as we hear:

Lady Macbeth. *"What cannot you and I perform upon the unguarded Duncan? His spongy officers shall bear the guilt of our great quell."*

*Dissolve out. Closeup.* Spiritual dagger disappears. Macbeth goes straight for Duncan's door. He pauses for a moment, then blindly stalks in. There is a muffled scream; two seconds later, Macbeth rushes out, in sheer maddening terror. The daggers are welded to his blood smeared hands as if they grew to them. Macbeth looks in horror at the door, walks back toward the camera, accelerating his pace. As he gets very close, we notice beads of sweat on his face. He is unable to release the bloody daggers from his blood smeared hands. It is as if the daggers grow out of the ends of his arms. He pauses for a moment before his figure covers the lens, making a total blackout.

Macbeth, in terrible fear and apprehension, returns to his spouse, who is waiting to see if he has done the bloody deed. The settings for these scenes, enacted on the circular staircase, inside the Rock River castle tower, with its narrow slit windows, motivated our desire to use the camera quite angularly. The low key lighting gave us many sinister shadow patterns, so that the sequence took on aspects of *The Cabinet of Dr. Caligari.* Lady Macbeth completes his distasteful task by placing the blood stained daggers near the guards and smearing their faces with gore.

Later, the murder is discovered by Macduff, a member of Duncan's court, and Lord and Lady Macbeth lament loudly for the dead king. At Macduff's questioning, Macbeth righteously announces that he has killed the guards, whose guilt seems evident.

But Malcolm and Donalbain, the king's two sons, realize the situation in an instant and, fearing violence, flee. Suspicion of the murder immediately falls upon them, and Macbeth succeeds Duncan on the throne. Although Macbeth's purpose has been accomplished, he fears Banquo, who suspects him: *"Thou hast it now: King, Cawdor, Glamis, all as the weird women promised, and I fear thou played most foully for it."* Disturbed by the witches' prophecy that Banquo, not he, is to beget the line of kings, Macbeth hires murderers to do away with Banquo. Banquo's son, Fleance, escapes. So ends the first part of two 1600 foot, 16mm. sound reels.

*Macbeth,* Part I, had shown how the witches' prophecies of Macbeth becoming king of Scotland materialized. In the second part, we see, by the same token, the fall of Macbeth, which begins with a witches' scene, as does Part I.

*Fade in.* Exterior—heath—night.

Black screen. As the scene fades in, smoke (dry ice and water) fills the screen. We hear hissing steam and bubbling water. We see it is the cauldron, over which we hear: First witch: *"Thrice the brinded cat hath mewed."*

The witches mix more brew, into which they drop a real live toad. The toad was captured after it was hypnotized by the bright lights used in the night scene. Other of the "poisoned entrails" for the cauldron were properties: an eye of newt, wool of bat, tongue of dog, mummy's dust and roots of hemlock all were mixed in the cauldron by the weird women as they chanted the famous lines: *"Double, double, toil and trouble: fire burn and cauldron bubble."*

As this sequence ends, the camera "pans" dizzily (right to left) to a black screen. The sound effects die out as we hear music and laughter. The "pan"

halts as an archway comes into view, picking up richly garbed guests, followed by servants carrying elaborate trays of fruits, figs and nuts over the heads of guests. Macbeth is giving himself and his queen a huge banquet, in which sixty extras and "live" food were used. The banquet hall is framed by an arch in the foreground, six feet from the lens; in the background is the banquet table, 150 feet from the lens, but they are in focus simultaneously, as we used a wide angle lens. In the foreground, Banquo's two murderers rest against the sides of the frame, as Macbeth gets their bloody report. In the background can be seen the banquet table, providing a neat ironic contrast between revelry and murder.

As the banquet progresses, Banquo's ghost appears to Macbeth and glares at the king with blank eyes and a cold smirk on its face. Seen only by Macbeth, Banquo's ghost was done by double exposure, including his last appearance, which dissolves out, leaving an empty chair. Lady Macbeth attempts to explain to her bewildered guests: *"Sit, worthy friends, my lord is often thus!"* But the feast is spoiled, and the guests are dismissed.

Macbeth's fears now drive him back to the heath to consult the witches. It is here that those final, false prophecies are made which are to be Macbeth's undoing: *"None of woman born shall harm Macbeth"*; and again: *"Take no care till Birnam Wood moves to the castle on high Dunsinane hill."* These are followed by a ghostly procession of eight kings, the last of which is the terrifying ghost of Banquo, which smiles upon Macbeth.

The next scene, the murder of Lady Macduff and her son, is executed for the camera in a most exciting manner. At Fife, Lady Macduff is warned twice, *"Be not found here, hence with your little ones,"* to which she replies, *"Whither should I fly? I've done no harm."* The script outlines the camera treatment as follows:

*Long shot. Reverse angle.* Lady Macduff and son, with backs to camera. Suddenly, there is a thud and a terrifying gust of wind blows out the candles. Set is in semi-darkness. Lady Macduff stands up quickly, hand to mouth, to stifle her scream. *Dolly forward to medium shot.* Camera moves in quick, jerky zigzag movements (left to right) as agitated music builds in terror and volume. Boy and Lady Macduff recoil in terror, facing camera, unable to scream, speechless. Suddenly, the boy is jerked from sight of camera by a cloaked hand from left of frame as we hear:

Son: *"He has kill'd me, Mother. Run away."*

Camera continues forward to medium close-up on Lady Macduff, horror stricken. Music. Quick move in zigzag with camera as cloaked figure moves in with raised club. Lady Macduff registers complete horror at its height. Black figure brings down club. A scream before it strikes. Then figure blacks out scene. Black screen. Music concludes quickly and loudly and continues over into next scene.

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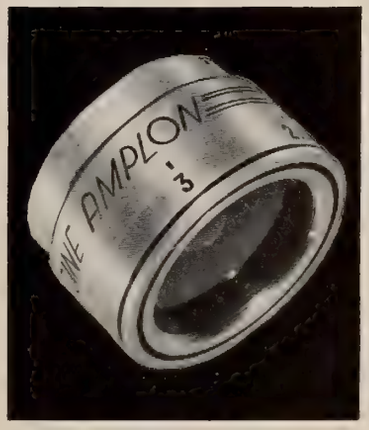


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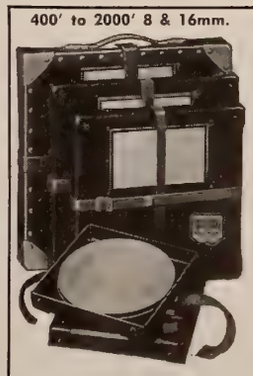

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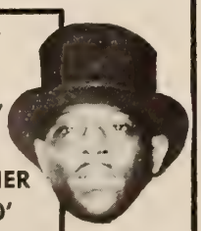
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It is the king's court in England. Ross, the Scottish nobleman, comes with tidings of the murders at Fife, and Macduff vows to slay Macbeth.

In Scotland, in the meantime, Lady Macbeth has fallen a prey to her own conscience. In the famous sleep walking scene, her gentlewoman summons a physician to watch with her. Filmed three times, after dark, in Northwestern University's Deering library moat, the sequence has been called Jain Wilimovsky's most brilliant work in a generally powerful performance. Lady Macbeth enters, begins to rub her hands as if washing them. She speaks: *"Yet here's a spot. Out damned spot! All the perfumes of Arabia will not sweeten this little hand."* As the lines progress, she walks in her sleep and talks of the murder of Duncan, then returns to bed. The physician, awed by what he has seen and heard, comments wryly: *"More needs she the divine than the physician."*

Soon after, Birnam Wood seems actually to move toward Dunsinane. Forty extras, camouflaged with bushes and small trees (much as in their boot training days in the service) advanced toward the camera. The converging lines of the men, as they approached the camera and filled the frame, added to which was a rumbling sound track, provided a menacing scene.

It is at this point that Macbeth receives the final, harsh news: *"The Queen, my lord, is dead."* But, drained of all normal emotions by the bloody violence of his rise to power, Macbeth can reply only in bitter disillusionment: *"She should have died hereafter; there would have been a time for such a word."*

Macbeth goes on the battlefield and finds his few faithful soldiers slain. Meeting Macduff, he remembers the witches' last pledge, that *"None of woman born shall harm Macbeth."* Macduff, however, tells him that he *"was from his mother's womb untimely ripped,"* and Macbeth, realizing that all is lost, remains a soldier to the last: *"Lay on, Macduff, and damned be he that first cries, 'Hold, enough.'"*

As Macbeth is slain, the camera swerves back to the bloody battlefield. Here, the lens passes over dead bodies and broken swords, bits of armor, then moves at last toward the prone figure of Macbeth. Pointing straight down at him, the camera moves to a closeup of his dead face and on through the eyeball. The scene dissolves to:

*Long shot.* Heath—exterior—bright, flat, washed out day.

Dissolve is completed on a hazy cloudless sky. Camera moves downward to stop on heath. As it pauses on heath, we suddenly are aware that it is the opening scene, and the place has undergone a vast change (left to right). The claw like tree is broken at the trunk; that which was once the cauldron is now a lump of stone, bearing only a vague similarity. All signs of foliage have vanished. Nothing is the same except the rock with rounded features. Camera again begins to go downward as it follows a dried up stream, where once flowed freely the excess brew of the cauldron. *Dissolve.*

*Medium shot.* Dried up stream—exterior—bright day. Camera progresses down the dried up stream which once was so damp and thickly vegetated. All traces of shiny slime are dried up. Where there was once much vegetation, now are only several dried up vines. *Slow fade out.*

## Let Kilroy do it

[Continued from page 193]

blue moon, that is enough. Trouble is, in an ambitious production, these scraps may fill a discouraging number of wastebaskets. If you are a "tightwad," or hate to empty wastebaskets, a little thought ahead of time can reduce this waste and save some botched scenes to boot.

It is surprising how few movie makers really *know* their cameras. For instance, how many know the film footage for one winding? Even fewer know the running *time*. The latter is vitally important, because the camera is usually beyond hearing range, and you seldom know when it stops. Stopping too soon can ruin the scene, but you won't know surely until it is developed. Better get acquainted with your camera first.

The next time it is empty, note the number of feet it runs for a winding. Also count the number of turns of the key, to wind it up. Then time the length of its run at normal speed. Also time the other speeds, if any. Write all these numbers down and paste them on your camera or in the case. It never pays to overrate your memory. While you are at it you should check your camera speeds. There are eighty frames a foot of 8mm. film and forty for 16mm. Therefore five feet of 8mm. film should take twenty five seconds at sixteen frames a second, fifty seconds at half speed, etc. If you find it very far off, it should go back to the factory for an overhaul. Remember all your exposures will be off in the same proportion as the speed.

Now you know the running time of your camera. That's fine—if you are making a scene showing yourself waiting for a train or your girl friend. Otherwise, you will find it hard to give an Academy Award performance—keeping one eye glued on your watch. You can get around this by timing a number of rehearsals. Even the simplest scenes look better if rehearsed a few times, anyway. However, it is better to learn to count off seconds. With a little practice one can count a whole minute with an error of only two or three seconds. For example, try saying "hippo-

potamus" after each number. If you drawl maybe you had better shorten it to "pot." Suit yourself, but pick any word that consistently brings you out close to a minute on the count of sixty. Now you can throw away your watch. An exaggeration maybe, but you will be surprised how useful this facility can be, even in everyday life.

Film wasted at the end of a scene is just as expensive as at the start. Short scenes will give you an opportunity either to show your athletic endowment by dashing back, like a scared rabbit, to shut off the camera, or to exhibit your high I.Q. by winding it only part way in the first place. That was the reason for counting how many turns of the key it takes to wind it up. Then you can figure the exact number of turns of the key for each shot. This "short winding" means the camera must be unwound to start with, which is a bad habit. As surely as you leave a camera unwound, you will miss a rare shot that won't wait while you frantically wind the camera. So it is a wise rule to wind the camera after every shot. However, you will find that your self made scenes usually come in groups, and the rule need only be broken on these occasions.

Another way of reducing film wasted at either end of a scene is to use a slower camera speed—if you remember to do your acting in slow motion. Unfortunately most amateur acting is too fast and jerky without this exaggeration; so, be careful, and keep it simple, if you want a polished performance.

Still another film saving trick is to utilize the ends of the roll. When you near the end, you can look up in your scenario and select any appropriate scene that will fit the remaining footage. Thus you won't have to stop the camera. Then at the beginning of the next roll, providing yours is not a magazine camera, you have several feet of leader, which gives you ten to fifteen seconds before starting to "take." With an 8mm. camera, one consolation for the limited twenty five foot capacity, which makes you spend more time reloading than shooting, is the possibility of working in most of your delayed action scenes on these leaders.

The last trick is obvious, but often overlooked. That is to draft any innocent bystanders who happen to be near. Get out your camera when you meet somebody. People are usually willing to help, and any one can follow instructions such as, "This is a movie camera; will you push this thing down and let it up when I yell, please?" Afterward, he will probably tell you that he has a Ciné-Kodak Special, himself. Life is like that.

By now it can be seen that, with all the other ways of saving film, it is only on an extended solo trip, or under other unusual conditions, that a self starter


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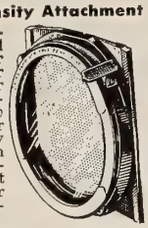

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like Kilroy will be worth making. Even then, if you are going to take little besides the usual scenic "stills" on movie film, you can forget Kilroy. On the other hand, in an estimated fifty delayed action scenes in *Free Wheeling in the Utah Parks*, Kilroy saved at least three rolls of hard to get, nuisance to carry film, or over twenty five dollars on a single, two week trip. For that kind of thrift, maybe he should be called "*Mac*Kilroy."

## Adventure in abstraction

[Continued from page 195]

Ciné-Kodak Special and that if I wished to solve this problem once and for all, I should have to build another kaleidoscope which would adapt itself to the purpose I had in mind.

The interior, or core, of a kaleidoscope is simply constructed of three reflecting surfaces which face each other, and are united to form a triangle. This triangle may vary according to the greater or smaller opening of its angles, giving, as a result, a larger or smaller number of reflected images. Through Ricardo, a friend of mine, who works in a mirror factory, I ordered a kaleidoscope, twenty four inches long, using mirrors perfectly polished and forming an isosceles triangle. For filming I did without the cylindrical covering in which the kaleidoscope normally comes, and the glass pieces which form the two ends. In this way I solved the problem of lighting the objects which were to be filmed through the instrument.

In order to be able to adapt my Ciné-Kodak Special to one end of the kaleidoscope and, at the same time to be able to manipulate inside, if I wished, I had one of the sides of the triangle (the one corresponding to the base) extend only half way, leaving the rest open.

The position of the instrument can be vertical or horizontal; I used this latter position, considering it more comfortable for the handling of the camera as well as for the objects to be filmed.

The light can be either natural or artificial, and in all my filming I used light reflected from the subjects, never transmitted through them, as suggested by MOVIE MAKERS. Since, in my country, due to climatical conditions, there is sunlight almost every day of the year, I did not hesitate to use it, with magnificent results. We used either Kodachrome daylight film, or Type A, according to our wishes. Artificial lighting, when it was used, was furnished by two 500 watt Photoflood bulbs, placed on two reflectors of the kind used to make titles, and at an approximate distance of fifteen inches from the subjects to be filmed. The light reading was taken directly from the objects and not through the kaleidoscope. For this I used a Weston meter, calculating the exposure at the rate of twenty four frames a second (sound speed). The opening of the lens used—which was of one inch focal length only—varied from $f/4.5$ to $f/8$ according to the color of the objects.

As to the objects to be filmed, these were of all kinds and colors. My principal source of supply was the five and ten cent store. During the kaleidoscopic fever by which I was invaded after my "cinematographic discovery," it was an unusual day when I did not arrive home loaded with packages containing all kinds of articles, from simple kitchen utensils, spoons, glasses, combs, teething rings, up to Christmas ornaments, clips, doilies and cellophane wrappings, which finally came to form a real display of all the five and ten counters.

This had my wife very much worried for several days, wondering whether I had gone crazy or had become a kleptomaniac, as she could not see the purpose of all these objects for the house. In order to reassure her and persuade her to cooperate with me, I asked her to look through the kaleidoscope at all the knickknacks; and what was her surprise on believing herself for a moment transported to Tiffany's in New York. That was the bait needed in order to awaken her enthusiasm and win her cooperation without which, I sincerely admit, it would have been impossible to make this film.

Finally, and in spite of many upsets and little disappointments, such as the breaking of several baccarat and rock crystal glasses, much valued by my good lady (wedding gifts), the picture was finished. Later on we were repaid with great rejoicing upon being informed that our efforts had been crowned with success, our film receiving the honor of figuring among the ten best amateur pictures of the year 1946. Nothing have I appreciated more than the criticism made on *Kaleidoscopio* in the December issue of MOVIE MAKERS, which says:

"*Kaleidoscopio,* by Dr. Roberto Machado, is a brilliant and provocative study in abstractions, filmed in its entirety through a kaleidoscope. Dr. Machado's cinematic extension tube, however, is quite obviously not the familiar small toy of one's childhood: in one sequence, delicate human fingers are deployed before the device, while in another a set of colored, kitchen measuring spoons do a gay dance in multiple. The lighting, which traditionally was transmitted only through the base, ranges from that type (through gleaming balls of crushed cellophane) to reflected illumination on an assortment of children's marbles. Billed by its producer as a "film musical," *Kaleidoscopio* is indeed instinct with strong

rhythmic patterns and pulsations. The picture is an exciting and imaginative advance along the ever widening frontiers of personal motion pictures."

## News of the industry

[Continued from page 203]

company upon request. Mogull's also has published separate catalogs in the silent field for both the 8mm. and the 16mm. mediums.

**A. L. Bensen** Of particular interest to the film maker engaged in indoor Kodachrome shooting should be the new Bensen Light, now being marketed by A. L. Bensen & Company, Staten Island, N. Y. A holder for two reflector bulbs, the Bensen Light may be attached to all movie and still cameras. The unit is said to provide all the equipment necessary for taking pictures under artificial light. Either Reflectorfloods or Reflectorspots may be used in the Bensen Light, which, in addition to the usual uses, is suitable for lighting movie titles. Each unit includes a sturdy handle, to compensate for the weight which is added to the camera through the attachment of the Bensen light.

• The Bensen Light is a holder and reflector which may be attached to movie and still cameras, to provide shooting illumination.

**S.M.P.E.** A record total of technical papers, covering a wide range of advances in motion picture equipment and techniques, was presented at the sixty first semi-annual convention of the Society of Motion Picture Engineers, held from April 21 to 25 at the Drake Hotel in Chicago.

Among the papers most vital to the interests of the amateur filmer were *The Mult-Efex Titler Device*, by James T. Strohm of Bardwell-McAlister, Inc.; *Sound on Disc with 8mm. Film*, by


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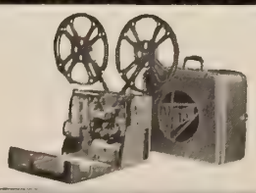

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Lloyd Thompson of the Calvin Company; *Magnetic Sound with 8mm. Projection,* by Marvin Camras of Armour Research Foundation; and *Operation of a 16mm. Film Library,* by Wesley Green of International Film Bureau, Inc.

**Radiant** Known as the Model "Q", a low priced portable screen has been presented by Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago. The model has a self locking lowering and raising device on its extension rod, and the tripod legs may easily be adjusted to various heights and positions. The screen is available in 30 by 40 and 40 by 40 sizes, to cover distances between ten and fifteen feet from projector to screen. Further information may be had from the manufacturer.

**Post** A reward of fifty dollars is offered by Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y., for the return of a sound motion picture feature, entitled *Captain Fury,* recently rented from but not returned to Toby Anguish, 3123 West Eighth Street, Los Angeles 5, Calif.

**Dayton** Robert F. Poorman is president of the recently reorganized Dayton Films, Inc., 2227 Hepburn Avenue, Dayton 6, Ohio. Arthur Kemp is vicepresident and general manager, with Elva K. Poorman as secretary treasurer and Merle Finfrock as service and electronics manager.

**Berghmans** An 8mm. film reel, manufactured in plastic at the Holland factories of the Berghmans Import-Export Company, will shortly be made in the United States. The reels will be housed in square, plastic boxes, for easier packing and stacking. Current orders for the European product will be taken by the Berghmans Import-Export Company, R.F.D. 2, Castleton on Hudson, N. Y.

**Colburn** The Geo. W. Colburn Laboratory announces a new price list for 16mm. and 8mm. prints. The new listings may be had from the laboratory at 164 North Wacker Drive, Chicago 6, Ill.

**Academic** *Strange as it Seems,* a series of eight 16mm. one reel films with sound, based on John Hix's journalistic feature is the first release of the Academic Film Company, Inc., 1450 Broadway, New York 18, N. Y. The series offers an educational excursion into the many odd items of the present and the past.

Academic also reports that it is much interested in the commercial possibilities of 16mm. productions, both professional and amateur. The company invites all producers to submit their work for consideration. If films have possibilities, Academic will make an offer either on a cash or royalty basis.

**Film Counselors** New offices have been established by Film Counselors, motion picture consultants to manufacturers, advertising agencies and public relations firms. The new offices are at 2 West 45th Street, New York 19, N. Y.

**United World** Exclusive 16mm. distribution rights to twelve major feature attractions, six Rod Cameron "Westerns" and three serials have been acquired by United World Films, Inc., R.C.A. Building, Rockefeller Center, New York 20, N. Y. The films will be available after the usual clearance beyond theatrical release dates.

## Amateur clubs

[Continued from page 199]

Mass. First in the exchange was the presentation by Berkshire members at Albany of the following films: *Blessed Event,* by Fred Bufe, ACL; *Berkshire Skaters,* by Mabel Bradway, ACL; *New York to Paris in Twelve Minutes,* by Max Sauter, ACL; *Poestenkill Falls,* by Bartlett Hendricks; *Charming Lennox in the Berkshires,* by Benjamin Walker, ACL.

Screened at Pittsfield in return, by Albany members, were *Circus Arrival,* by Esther Cooke, ACL; *Mardi Gras,* by Charles Creamer; *On The Farm,* by Arthur Kemnitzer, and *Hallowe'en Window Art,* by Arthur O'Keefe. The Albany unit has recently accepted with regret the resignation of Stewart Burton, president, who is followed in that office by Frank Mantica, former vicepresident.

**Westwood dines** Fifty five members and guests of the Westwood Movie Club, of San Francisco, gathered recently for the club's annual dinner and installation of new officers, held in the city's Del Mar restaurant. The 1947 slate of officers—installed by Fred Harvey, ACL, retiring president—include Leo M. Kerkhof, ACL, president; Frank Boichot, ACL, vicepresident; Elsa Luck, treasurer, and Edna Spree, secretary. *America, The Beautiful,* by Mr. Harvey, was the screen fare of the dinner meeting.

Committee appointments already announced by Mr. Kerkhof include Angus Shaw, programs; Don Campbell, membership; Eric Unmack, ACL, publicity; Walter Johnson, contests; Jess Richardson, technical; Ray Luck, projection, and Mrs. Angus Shaw and Mrs. Eric Unmack, social.

## Practical films

[Continued from page 202]

like a very pink tea party. Mr. Fisher has not neglected the reaction shots and the colorful preliminaries that mean so much to this type of picture; an interesting sequence shows the prison inmates at work on souvenirs to be sold to the spectators who come for miles around to attend the rodeo.

The film will be shown in conjunction with the other pictures which Mr. Fisher has produced for the Texas Forest Service and as rodeo publicity by the prison. A limited number of prints are available for free loan to schools and other organizations. Details concerning the sale of prints may be had from the Texas Forest Service, A & M. College, College Station, Texas.

### *THE WAYS OF THE WORLD*

In an address to the National Board of Review of Motion Pictures, at its thirty eighth anniversary conference held recently in New York City, Louis de Rochemont, the man who has made general theatregoers conscious of the word "documentary," advocated the production of a series of films about integrated geography for international school circulation. Mr. de Rochemont believes that our misconceptions of the manners of other countries can be corrected by comprehensive films designed to reveal something besides the physical characteristics of the land.

The opalescent sunsets of the travelog have their place; but, in order to drive home how interdependent the nations of the world really are, he feels that the camera should go right into the foreign home and record people at work and at play. Coming from Mr. de Rochemont, this plea for more searching and authentic films to educate the world carries more conviction than it might from another source, for he is the producer of the stimulating picture, *Boomerang!* in which a new high in realism and intelligence in theatrical movies is achieved.

### *MATSELA'S CURE*

One of South Africa's most industrious filmers is Lewis Lewis, ACL, whose latest production deals with the soil erosion problems of his sector. *Matsela of Basutoland* tells in 16mm. Kodachrome the story in terms of a Basuto native, whose father's lands have been so devastated that he decides to accept a job in the nearby gold mines. On returning to his precarious village at the top of a mountain, he dismisses the witch doctors his father has employed to remedy the situation and sets about to reclaim the land according to the principles of the Basutoland Administration Soil Conservation Works.

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Mr. Lewis produced this novel film for the National Veld Trust. He plans to submit the final version to Hugh Bennett, head of the Soil Conservation Department of the United States Government, since it was Mr. Bennett's recent visit to South Africa that, in a large measure, prompted far sighted South Africans to expedite their reclamation program.

## DOG TEACHES MAN

Working on the theory that you can learn as much from your dog as he can learn from you, Louise Branch, ACL, has produced a twenty minute 16mm. color film, *Puppy Trouble*, as proof of her convictions. Working in collaboration with Blanche Saunders, she demonstrates how proper disciplining of a pet can develop one's own control and assurance. As occupational therapy, dog training has proved especially helpful in getting the trainer's mind off real or imagined ills.

The picture is abetted by the services of the actress, Helen Hayes, speaking for the principal character, Jimmie, whose adolescent problems are solved through proper training. Dog lovers will find the more than twenty four breeds of dogs appearing in the course of the movie's 800 feet an added attraction. Inquiries about the film may be addressed to Miss Branch, at United Specialists, Inc., Quaker Hill, Pawling, N. Y.

## SPILLS AND THRILLS

There is no sinister significance to the Canadian National Film Board's simultaneous release of *Ski Skill* and *Accidents Don't Happen*, since the latter deals wholly with industrial accidents.

*Accidents Don't Happen* is a 16mm. monochrome, sound film covering six minutes of falls and pitfalls, and a five minute investigation of the right and wrong approach to handling gear in the factory. The hazards and booby traps that menace the careless factory worker are represented effectively in both phases of the film.

*Ski Skill*, 16mm. black and white, relates how the Canadians have put their white winters to good use in making playgrounds for thousands of ski enthusiasts. Further particulars about the films can be had from The National Film Board of Canada, Ottawa.

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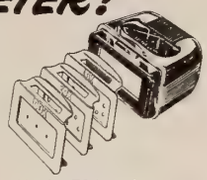

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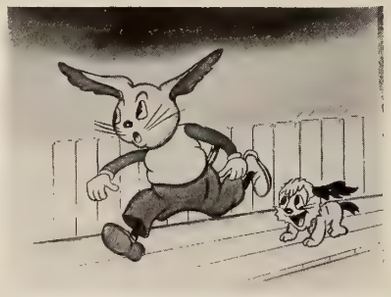
■ *The Man Who Lost Himself,* eight reels, 16mm. sound on film, black and white, is distributed by Academic Film Company, 1450 Broadway, New York 18, N. Y. Brian Aherne finds himself in the midst of a hilariously complicated mistaken identity situation, in which his double is the victim of sudden death. Naturally, his double has a wife. A butler, insurance investigators and psychiatrists help to confuse matters further. Mr. Aherne is supported by Kay Francis, Henry Stephenson and S. Z. Sakall.



■ *Timid Rabbit,* in two 8mm. editions and three 16mm. versions including sound on film, black and white, may be obtained from Castle Films, Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The rabbit has always been a favorite character for cartoonists and their audiences. Here, in a Terrytown cartoon, a bashful bunny experiences a psychological revolution and emerges a raving and valiant rabbit.

■ *Fiesta,* five reels, 16mm. sound on film, in color, is obtainable from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Cholita, a ranch girl, returns from a stretch in Mexico City to take up her duties as head of her ranch. With her is a city bred lad, one Fernando. Fernando is not appreciated by José, a sterling man of the country, who is supposed to be engaged to Cholita. Fernando finally becomes affiliated with another lass, Cuca, and returns to Mexico City, while bells ring for Cholita and José. Colorful fiestas infiltrate the plot, with their usual attributes.

■ *The Daltons Ride Again,* seven reels, 16mm. sound on film, black and white, may be had from United World Films, Inc., R.C.A. Building, Rockefeller Center, New York 20, N. Y. An authentic social setting marks an action filled drama concerning the last of the Daltons. The Daltons are portrayed as products of their environment rather than as clear cut evil characters. The cast includes Alan Curtis, Lon Chaney, Kent Taylor, Martha O'Driscoll and Noah Beery, jr.

■ *Rawhide Rangers,* six reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. That fearless son of the saddle, Johnny Mack Brown, rides the range in quest of ever more adventures and thrills. Counterpoint to Mr. Brown's daring is provided by his crooning side kick, Fuzzy Knight, who injects the necessary song and humor into the proceedings.

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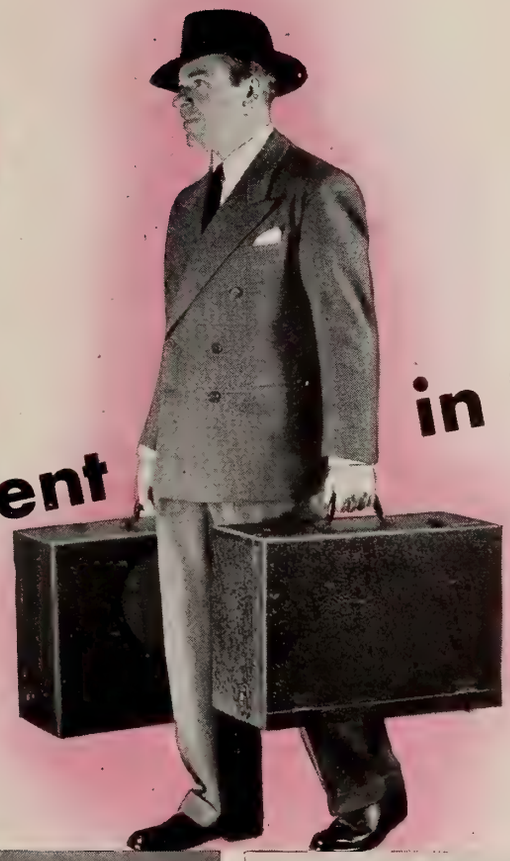

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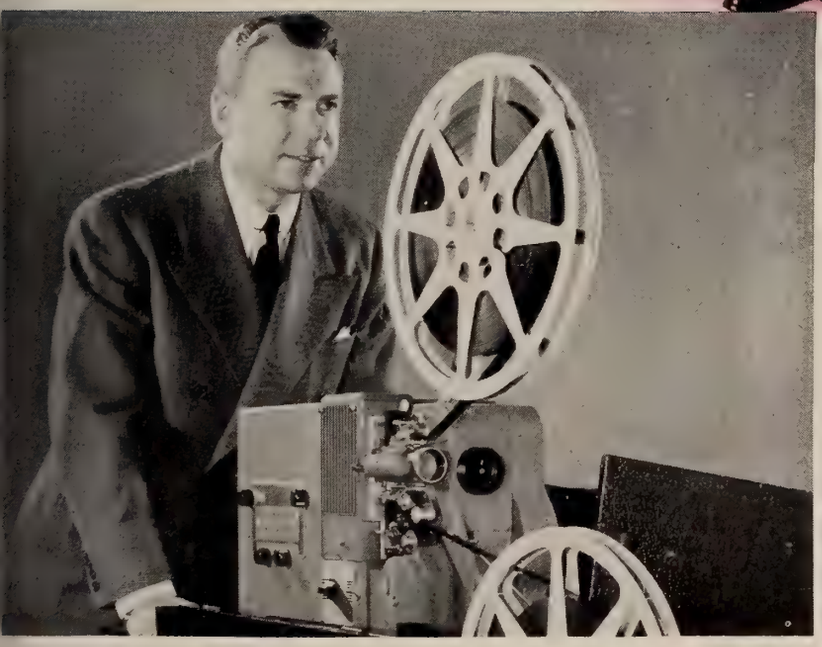

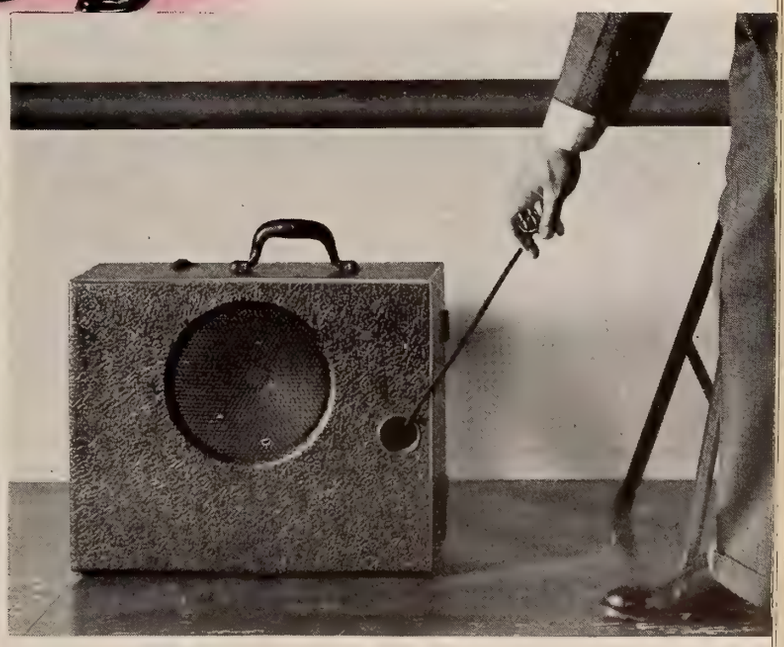

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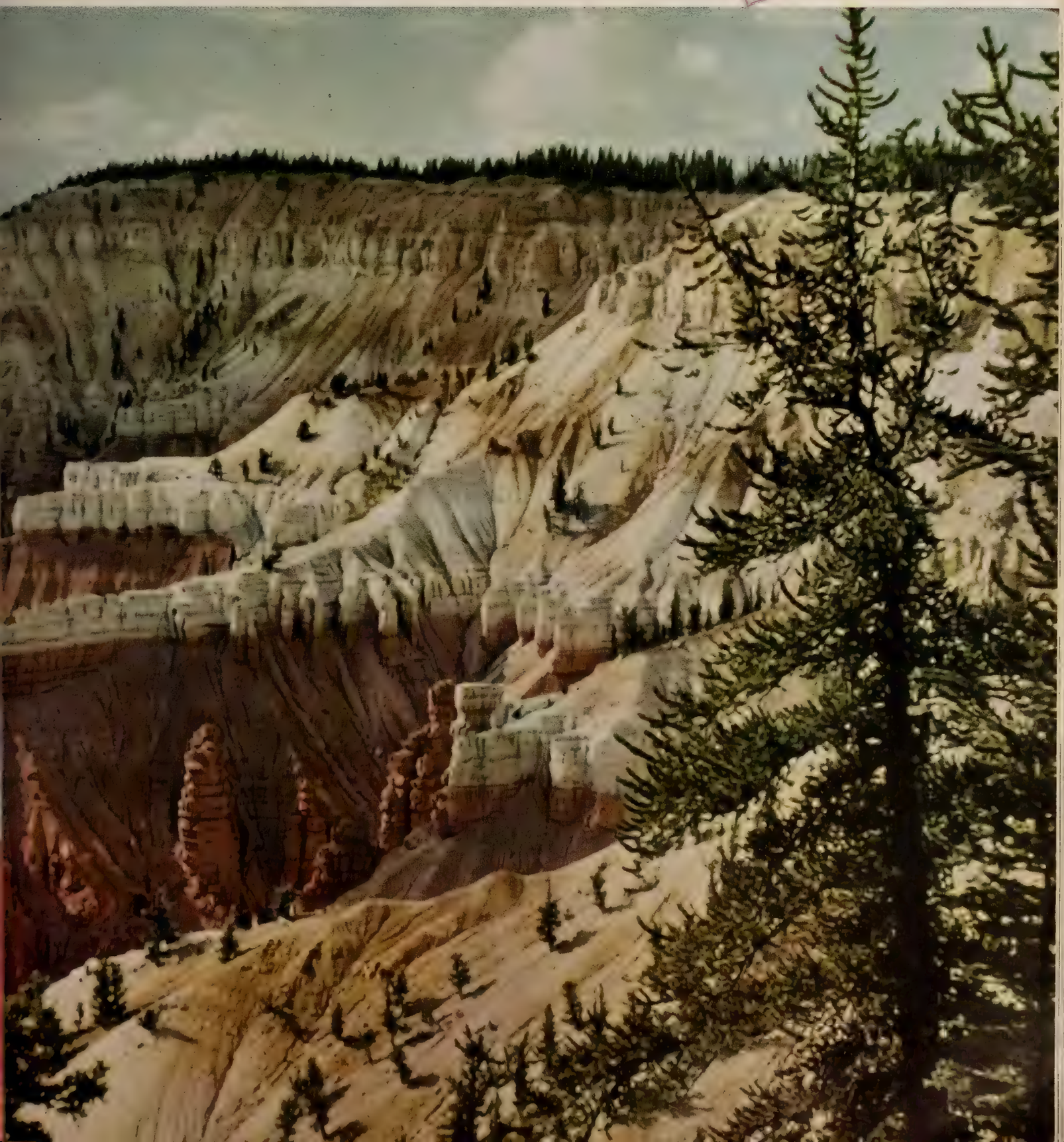

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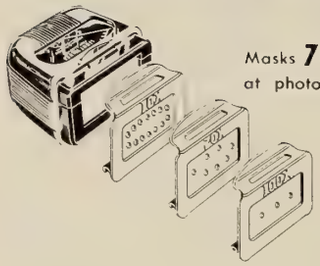

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Vol. 22 No. 6

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

June 1947

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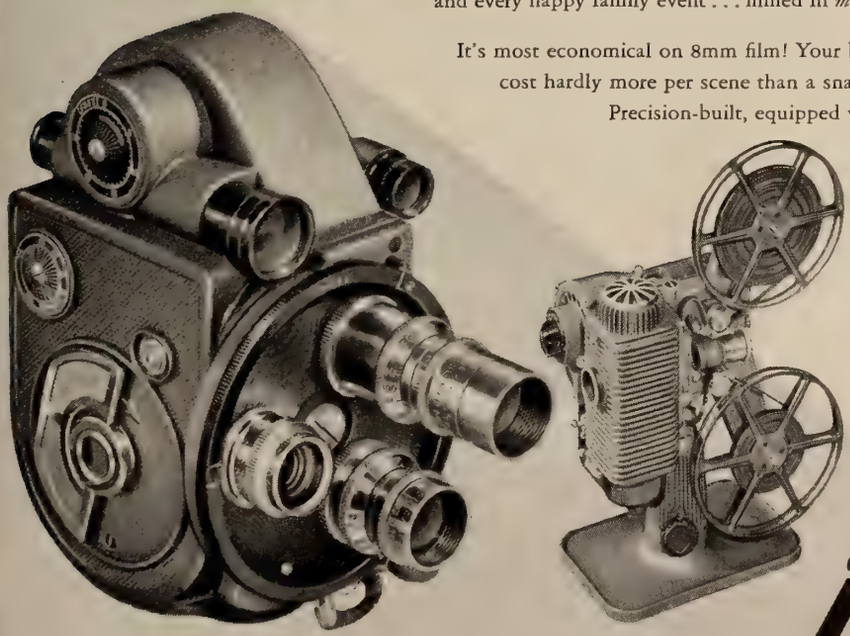

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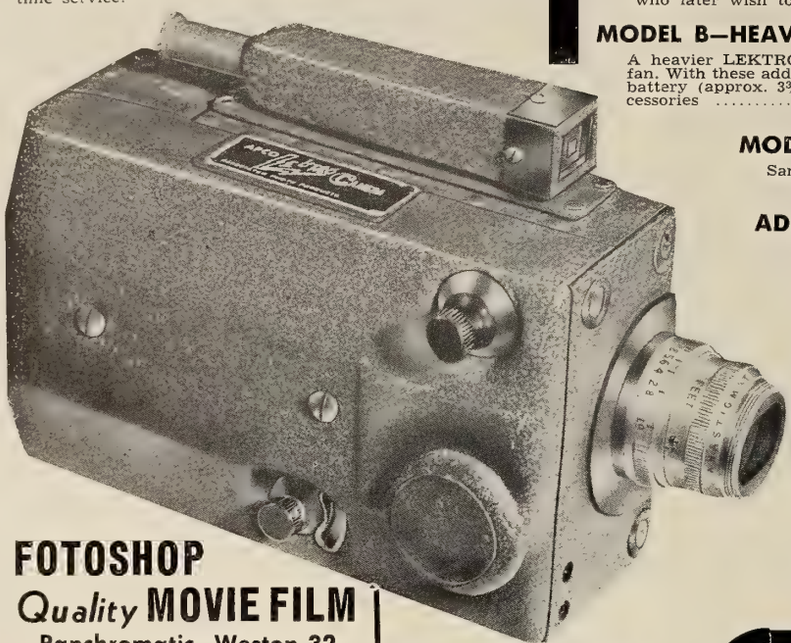
# AMERICA'S FINEST 16mm MOVIE CAMERA

## 16mm ELECTRIC Drive MAGAZINE Loading LEKTRO MOVIE CAMERA

Ingenious engineering has redesigned this wonderful electric drive movie camera from service to Uncle Sam, to amateur cine use. Uses standard Kodak magazine film (B & W and Color) and Powr-Pak battery unit—for lifetime service.



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Smart crackle finish; optical view finder; enclosed footage indicator; speeds 8-16-32 f.p.s.; f3.5 lens; c-mount to accommodate all telephoto lenses; yellow filter; Powr-Pak battery (approx. 2 lbs.); luggage-leather carry case; adjustable shoulder strap..... **$128.00**

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| | | |
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| | 100 ft. Roll | 4.50 |
| | 50 ft. Magazine | 3.25 |
| 8mm | 25 ft. Double 8 | $2.15 |

All prices include processing.

## KODAK *Super-X* FILM

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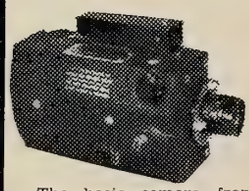
*Companion to the Lektro*



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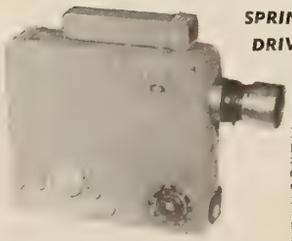

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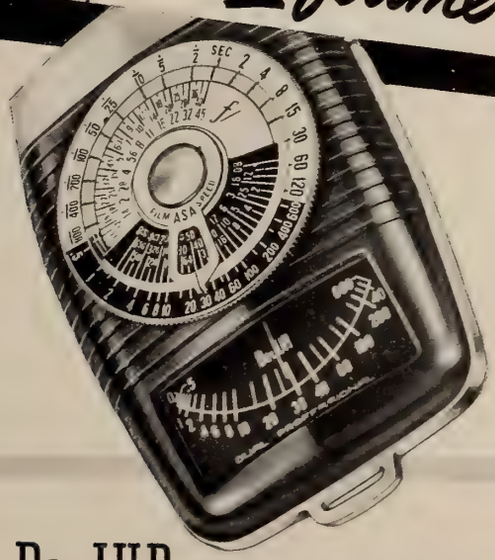

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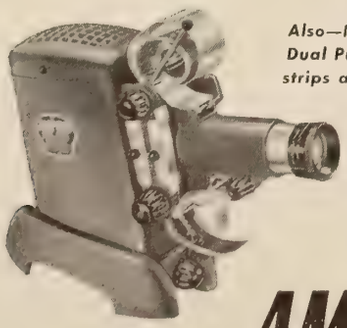

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MM 6-47

# PEOPLE—NOT PLACES

CINE travel deals with people.

A movie camera is a magic thing because it gives action to the screen. And people are its subject matter, because what people do is, for the great majority of us, of far greater interest than where they do it.

To be sure, the new and unfamiliar location adds to that interest, but only because there are other people there who are doing something new and different. We all like to see the other fellow and how he lives.

When you go out this summer, traveling over the broad miles of the closely knit world, don't forget for a single minute of your filming time that a swing with a pretty girl in it is worth five times the footage of an empty bench. An apple tree with a looting youngster in its branches makes a movie scene. Without the boy, the tree is a still life, even if it is blown by the wind until its apples drop off by the dozens.

There can be no substitute for people in motion pictures, and the cine traveler must never forget it. But there is an art in getting people into pictures—and we don't mean composition.

This art is the human touch of courtesy and real consideration for the other fellow. How many people whom we don't know will cooperate with us in getting a movie scene, if we only approach them in the right spirit? A smile and a little modest hesitation will work wonders. One successful filmer of people in far places declares that he prefers to record those whom he meets casually rather than friends or traveling companions of some days' acquaintance. It is his belief that the newly met is a livelier subject than the better known. But—and here is the big thing—he is genial, with a ready smile and a pleasant way of asking.

If you travel in foreign lands, some knowledge of the local customs of courtesy is as important as a tripod. There are different ways in different places. Maybe these ways strike us as silly or annoying, but, if we want good footage, we had better play along with them.

So, our prime subject matter this summer is people, people at work, people at play—just people doing nothing occasionally—but always people. And the first rule of getting good footage of these people is courtesy. Kind words may not butter parsnips, but they certainly can melt the reserve of interesting folks whom we want to have in our travel films.

# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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**420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.**

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# Filming

## Western expert gives exact advice on Bryce, Zion and Grand Canyon National Parks

*BRYCE . . . Zion . . . and the Grand Canyon!*

These are "The Big Three" in the outdoor world. For here is a trio of great National Parks, incomparably majestic and colorful, lying within one hundred miles of each other. Sounds like a filmer's paradise, doesn't it? Well, you can take my word for it—it is.

Roughly speaking, the area has three general approaches. From the north, over highways 91 and 89; from the southwest, over highway 91, and from the south over 89. If you are coming from the south and east, you will probably go straight to the south rim of the Grand Canyon, thence over to Cameron, across the river at Navajo Bridge and on to Jacob's Lake and the North Rim. Then you will go north to Mount Carmel, Utah, and Zion National Park, then back to Mount Carmel and north again to Bryce. If you like—and it is well worth the twenty seven mile drive necessary to reach it—you can include Cedar Breaks National Monument in your tour by turning west at Long Valley Junction, between Mount Carmel and Bryce.

From all other points you will find it advantageous to make Anderson's Ranch, in Utah, your starting point. Anderson's is the main junction immediately west of Zion National Park. Your route, then, would be through Zion, over to Grand Canyon and back to Bryce. The same opportunity to include Cedar Breaks would prevail.

If you do not have your continuity planned in advance (and shame on you if you haven't!), you can do a fairly good job of it by falling back on the old standby theme of from here to there. Scenes of your group entering the park, the checking in procedure, etc., will help to carry your audience along with you. Of course you should try to lift it out of the ordinary with ideas of your own. After checking in, you will probably want to go directly to the lodge or campground, to freshen up and to get your bearings.

### ZION NATIONAL PARK

Zion Canyon is relatively narrow, with tall precipitous walls. Your wide angle lens will get more use here than it has ever had outdoors. By all means, regardless of how tired you are, make it a point to attend the evening program at the lodge, at least on your first night there. For the excellent program furnished by the lodge employees is usually followed by an illustrated lecture by the Park Rangers. They will show you colored movies and slides and give you first hand information on the park features and how to reach them. The lectures are sometimes alternated between the campground and the lodge and are sometimes presented at both.

The geographical direction of the Canyon is almost due north and south, and, it being so very narrow, most of your filming will be done during midday. That does not mean that you cannot film at any other time, but it does mean that conditions will be better then than for most of it. That is when shadows from the towering cliffs will be at a minimum, and sky, except to the south, at its best. And speaking of sky to the south, the Park's most famous feature, the massive Great White Throne, can be

**• From top to bottom: evening comes to Grand Canyon, Ostler's Castle guards the trail to Campbell Canyon in Bryce, a ranger naturalist lectures on the rim of Grand Canyon and silhouetted visitors view Zion.**
Photographs by Al Morton, FACL.

# the Big 3

AL MORTON, FACL

filmed only from a northerly direction. Thus, since you will not want to shoot into the sun, you had best plan to film this in the morning or afternoon. Afternoon is by far the best, as it stays free of shadow fairly late and the side lighting makes the face stand out in bold relief.

Don't overlook the opportunity to accompany the ranger naturalist group on the mid-morning walk up the mile long trail to the narrows; it is on expeditions like these that you will find your continuity ready made. Another time when continuity for your movies will come easy, if you can or dare to take advantage of it, is on the horseback ride to the east or west rim. To spike any apprehensions you might have about these trips, they are quite safe, but definitely on the rugged side. It is surprising to learn that an animal filled with something as soft as hay can be so hard!

On the way from Zion to Grand Canyon you will pass through the Zion Mount Carmel tunnel. The tunnel is a mile and a fourth long, carved through solid rock. At frequent intervals throughout its length, windows have been cut through to the cliff face, where the tourist may pause and enjoy the view. A shot of some one silhouetted at one of the openings will enhance your continuity. You will find that the best time to make the drive through the tunnel and over to Grand Canyon is in the afternoon. Not only will filming conditions be better then, but you will avoid facing the sun as you climb out of the park. Then, too, the drive through beautiful Kaibab forest will be more enjoyable and more easily filmed.

### *GRAND CANYON NATIONAL PARK*

Grand Canyon is magnificent at any time, but I believe that my favorite time is evening. It is then that the long shadows fill the smaller canyons and gullies with purple pools of shadow and give it an air of impenetrable mystery. Contrary to conditions at Zion, you will find that the best filming here is at any time other than midday, since the general direction of the Canyon is nearly east to west, and you will be facing mostly south. Here, too, the ranger naturalist walks will prove to be a helpful aid to continuity, as will the caravan trips to all the scenic vantage points. Again you will find programs in the evening at the lodge.

If you failed to carry away any blisters as a souvenir of your horseback ride at Zion, you will have ample opportunity to make up for it in Grand Canyon. You can take the mule back trip down into the Canyon and up to the opposite rim. The trip requires two days—one to reach the bottom where an overnight stop is made and one to reach the opposite rim or to return as the case may be.

You will be amazed at the amount of blue haze always present in the canyon, and you may want to see just what effect your haze filter has on Kodachrome. My guess is that you will like the scenes taken without the filter better than those with it. In the first place, its correction is slight; in the second place, it is just one more glass surface for the light to bounce on. As far as I am concerned, the haze ads to, rather than detracts from, scenic beauty. [Continued on page 258]

• **From top to bottom: travelers on the trail to the rim at Zion, a hiking party winds down the path at Bryce and the Sentinel looms ahead of a riding group, again at Zion.**
Top photograph by Al Morton, FACL; lower two, courtesy Union Pacific Railroad.

# Get set ... and go!

## Minutes of preparation spell miles of camera happiness on the vacation highroad

JAMES W. MOORE, ACL

HOLIDAYS ahead!

Your plans are made, the car is tuned up . . . and the cat is safely palmed off on an unsuspecting neighbor.

Holidays ahead—and happiness too—if recorded for the years to come in precious pictures. You won't want anything to go wrong with *this* film. Well, then, let's invest a few quick minutes, to insure your camera happiness.

### YOUR CAMERA

There isn't one chance in a million that anything is seriously wrong with your trusty camera. But there are one or two simple steps that we can all take to be sure that we are ready to roll.

The first of these is to insure complete cleanliness. No one wants those heartbreaking "whiskers" hanging from the frame lines of our most treasured scenes. So, let's open up the camera and give it a good dry cleaning. A soft artist's brush is a fine dust mop for getting into most corners and over polished metal surfaces. For the camera gate, many filmers prefer the long, reaching finger of a well tufted pipe cleaner. From its firm wire core you will get enough stiffness really to poke, while its soft lintless tufts absorb the dust.

Secondly, after this overall cleaning before the start, whip up a simple cleaning kit for taking these tools right on the trip. All you will need is room for the brush, the pipe cleaners and a sheaf of lens tissue.

Finally, don't attempt to oil your camera unless the manufacturer specifically recommends it in the instruction book. Most movie cameras come equipped with built in self lubrication.

### YOUR LENSES

We mentioned just above a sheaf of lens tissue. Aside from a piece of soft and critically clean chamois, these little leaves of lintless material are really the only safe things with which to clean lens surfaces. *Don't* use your tie, your shirttail or even your handkerchief! Before using one on the front surface of each lens, take the camel's hair brush and run it gently around over the glass. There is no need to leave excess dust there to be rubbed dangerously across this soft optical glass. Then, if your lens is easily demounted, apply the same cleaning routine to its rear surface. *Don't* attempt to take your lens apart and clean the inner elements. The danger of upsetting the delicate balance of your lens assembly is not worth the slight possible gain.

Remie Lohse from Frederic Lewis

• With camera cares behind them, Mr. and Mrs. America look forward to happy holidays, pleasantly pictured for future enjoyment.

### YOUR EXPOSURE GUIDE

Let's suppose for the moment that you employ one of the many excellent photocell meters now available. If it is a new meter, there should be no problem of its being accurately adjusted. But, if you have the opportunity, it will be wise to shoot a test roll of film before leaving, to train yourself in meter operation. For the experienced meter user, the only question—and this an unlikely one—will be whether his meter is still accurately adjusted. Any adjustment necessary can be made simply by the correct re-setting of the adjusting screw built into most meters.

The other popular exposure guide commonly in use is the computor based on standard differing light intensities, the direction from which the light falls on the subject and, with Kodachrome, the general tone of the subject. Such a one is the new Movie Kodaguide.

### YOUR CAMERA SUPPORT

Now, we yield to no one in believing that a holiday should be a holiday. *But* . . . if you really want to bring back the happiness of that precious period in rewarding pictures, you'll want those pictures to be steady. Although a tripod is the best of camera supports, there are others which are easy to use and which still produce steadier pictures than straight hand holding.

Among these are the unipod, a lightweight shaft on the top end of which there is mounted a tripod screw. Other possibilities are the neck strap, a support slung around the shoulders and adjustable in length to your needs, or the foot strap, a single length of chain with a loop in the lower end to be hooked over the foot. Newest in the field of auxiliary camera supports is the Skyhook, a handy clamp arrangement for momentarily attaching your camera to the car, a fence, a tree or what have you.

So, before you head down the holiday highroad, give these simple matters a few moments of care. Get set first . . . and then go!

# THE FAMILY TRIES DRAMA

## Another film tale features child and dog

RAYMOND J. BERGER, ACL, and GLADYS BERGER

OUR home is fortunate in having a number of filming assets, and high up on the list of them stand our older daughter, Arlene, and the family collie, Lassie.

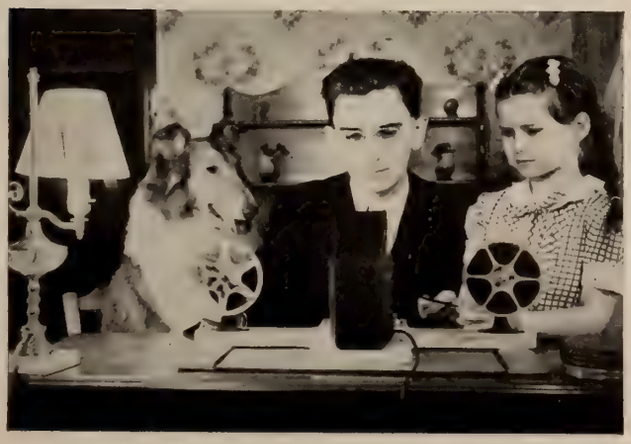
Encouraged by the kind reception given to our earlier films featuring our two children and Lassie, we decided to extend the dramatic range of our family movie tales. We did so in *The Magnificent Accident*, which gave Arlene and her canine friend rôles of more scope and possibility. We have been told that both actors measured up to what we asked of them.

In this film with a family setting—and every movie making parent is always on the hunt for a new idea to enliven family footage—Arlene plays the part of a little girl who is a paralytic, but who might be cured by some form of shock. This shock is provided when, sitting on the lawn in a wheel chair, she sees her cherished Lassie struck by a passing motor car. Love overcomes her psychological inertia, and she goes to Lassie's rescue. The plot is simple, but it demands a dramatic sense from the human actor and good discipline from her canine support.

In making *The Magnificent Accident*, we had to be sure that Arlene would look like an invalid of many months. Her hair is waist length and is always braided; but, for this occasion, we let it hang loose below her waist with a pink ribbon to hold it in place. To give the impression of frailty we clothed her in a dress that was a size too large, so that it hung rather long and loose; we also chose a rather faded, delicately flowered pattern, further to increase the effect. To conceal the healthy tan of her chubby legs, we gave her long, white half hose and omitted her shoes. When she was all dressed, she certainly looked her part; now, to try to make her act her part.

You never can be sure how a scene will come out, no matter how it may look in the viewfinder; so, we shot several of the most difficult scenes on inexpensive positive film, which we developed ourselves. In viewing these scenes later we were able to point out to Arlene the mistakes she may have made and what she could do to correct them.

When we were sure that we had the scene about right we shot it again in Kodachrome—the resulting shots being well worth the extra effort. Of course, before we took any scenes at all, it was most important to be sure that Arlene was well acquainted with the story, thus making it easier for her to handle her part. We especially cautioned her that she must look very serious and under no circumstances move her legs—even when she pulled [Continued on page 260]



• From left to right, Lassie, Raymond J. Berger, ACL, and his daughter, Arlene, skan the viewer looking for acting defects in the preliminary takes of *The Magnificent Accident* on inexpensive positive film; at right, Arlene and Lassie in the movies.

8mm. scenes by Raymond J. Berger, ACL

# Welcome to LOS ANGELES

ALICE CLAIRE HOFFMAN, ACL
*President,* Los Angeles Cinema Club

LOS ANGELES, once a sleepy Mexican pueblo of a few adobe huts, now a sprawling metropolitan giant stretching from California's coastal Sierras to the Pacific Ocean, is the movie maker's scene bonanza. As an aid to visitors to the City of the Angels, the following series of proposed movie sequences is presented.

### SEQUENCE I

Title. *Past sleek shops and world famed hotels, Wilshire Boulevard takes one from the heart of Los Angeles to the blue Pacific.*

Open with a long shot of Wilshire cutting through MacArthur Park, looking west with shopping area buildings in background, putting your tripod on top of your car. If not driving, use westbound streetcars S, R or H on Seventh Street, get off at Alvarado Street and walk north one block.

To the west, across the bridge, is a scene of The Town House from the corner of Layafette Park; get a medium shot of people lunching around an outdoor swimming pool and closeups of brightly costumed people, especially girls.

Three precise filming plans aid the cine visitor to the City of the Angels

Go west to the Ambassador Hotel (eight blocks). The best shot of the hotel is obtained from the middle of the street (don't be bashful; no one will look at you; everybody here does the unusual). Then stand at the hotel's driveway entrance, shoot across the street, to secure a view of the original Brown Derby (restaurant shaped like a hat). The Ambassador gardens offer lovely flower shots—use back lighting. Pick up some medium and close shots of more glamour at the swimming pool behind the hotel. The girls are agreeable about posing.

Turn west on Wilshire to La Brea Tar Pits and Hancock Park. Film the bubbling pool, edged by stately eucalyptus trees reflected into the pool, while the background shows tall, white buildings. Several closeups should be made of exact reproductions of prehistoric dinosaurs, saber-tooth tigers, imperial elephants, short faced bears and giant ground sloths in flower settings. Some one moving around these will give size by comparison. You may find the paleontologists at work. This

• Sparkling contrasts can be filmed in downtown Los Angeles, as in the scenes above and at left: the broad sweep of Wilshire Boulevard, with its fence of palms and modern buildings, sets a background for later sequences of Jose, the candlemaker in Olvera Street.

## AMERICAN CITIES

**With this presentation by Alice Claire Hoffman, ACL, of the filming possibilities in Los Angeles, MOVIE MAKERS initiates another famous first. We shall offer authoritative reports on what to film in the great cities of the world's greatest nation. These articles will be written by prominent cine club members over the country. Miss Hoffman is president of the Los Angeles Cinema Club. MOVIE MAKERS has, for this series of American Cities, gone to those who know their communities and know filming. Watch for the stories about American Cities.**

makes for interesting action shots and closeups. (Get off the bus at Curson.)

Bear westward, shortly to enter the Beverly Hills area. Turn right at Beverly Drive to Adrian's—233 North Beverly Drive. Shoot from across the street. Your wife will tell you that Adrian is the leading couturier in today's world.

One block west and one block north at 306 North Rodeo Drive is John-Frederics—the last word in millinery creations. Secure a closeup of Peggy, the colored parking attendant, who wears Frederic creations costing from $250.00 up, while parking cars. That is smart but gaudy showmanship. You may catch movie personalities coming and going at these two shops.

Go west on Wilshire to the Beverly-Wilshire Hotel, where the edges of the outdoor swimming pool are sure to give you several movie people for closeups. Get a shot through glass from the *lanai* dining room beside the pool.

West on Wilshire brings us to Westwood Village and the University of California at its Los Angeles campus. Turn right at Westwood Boulevard and take a long shot of the village with unique shops and unusual gasoline filling stations in the foreground. Sub-tropical flowers and plants in the center of the street, with some pretty college girls, make interesting closeups. On Hilgard Street (Sorority Row), above the football field, is the best place for a long, wide angle shot of the University buildings and grounds.

Get back on Wilshire and westward, to secure your first glimpse of the blue Pacific at the top of the palisades. Close this sequence with a seascape framed with palms, while a blazing sun sinks into the ocean. Film the sunset in slow motion, directly into the sun (if your camera has a single frame attachment) or run it at its slowest speed, taking about three shots, spaced ten to fifteen minutes apart.

• Pretty girls do no harm, even if the setting already has its share of attractiveness.

### SEQUENCE II

Title. *Downtown Los Angeles presents picturesque contrasts between the quiet charm of Old California and the temples of a modern metropolis.*

Fifth to Sixth Streets between Hill and Olive Streets is Pershing Square, home of the "Spit and Speculate Club." Many good closeups of human interest can be found. The north end has a good statue of Beethoven. There is a long view, looking north, shooting through the park, picking up the background of buildings and of the Biltmore Hotel.

West on Fifth, one block, brings us to the Los Angeles Public Library. The best long shot is from Flower Street, showing a long fish pool, trees and shrubs, with the sun shining on the many colored center dome.

At First Street, Broadway to Main, and looking north is the Civic Center. Select your shots from the top of City Hall, the tallest building in town.

North on Main Street to Sunset is the Old Plaza, in the center of which is a statue of Felipe de Neve. A statue of Fra Junípero Serra, the most famous California pioneer and leader in establishing twenty one Franciscan missions, is an especially interesting shot. On Main Street facing east is the Plaza Church, the first built in the city. Cross over to Olvera Street, [Continued on page 258]

• Los Angeles not only has its quota of fun to film, but manages to provide charming cinematographic backgrounds in which the events take place: above, sailing along the shoreline of the city; at right, the Hollywood Bowl offers lights, shadows and celebrities.

Photographs courtesy All Year Club of Southern California

# CREATIVE CUTTING

## Controlled interruptions create further illusions in cine time and space

MAYA DEREN

IN MY earlier discussion (May Movie Makers), we were concerned mainly with the continuity and duration which are achieved by the direct cutting of action or movement arranged in an unbroken, uninterrupted line.

But duration or continuity can also be achieved by a very careful and dextrous manipulation of interruptions. Known as inter-cutting, this method assumes that the action is understood to be continuous even during the period when it is not being shown.

The most common use of the inter-cut is in a relationship between two people which is intended to convey communication between them. The shots are cut as "action, reaction, action," as when you have a closeup of some one speaking, some one answering, and then the first person answering back. In this case, the action initiated by one person is advanced by the other person and is, in turn, advanced or completed by the first.

If this inter-action is to be sustained, the individual actions must be interrupted. The ball must be kept bouncing between them and not come to a protracted rest on either side. If the timing of this bounce is rapid enough, and the situation or activity of each individual section is intense enough to be very memorable, it is possible to create the illusion of actions occurring simultaneously in divergent places. This is the case in sequences of parallel action, as when we see, alternately, the critical distress of the heroine, about to be run over by a train, and the violent effort of the hero as he rushes to her rescue. The timing of both the action and the cutting is furious, and it is the rapid shift from one action to the other which conveys the impression that they are occurring simultaneously and are related to each other.

It is also possible, however, to create not only a time simultaneity, but also a sense of immediate spatial relationship (even when this latter is not actually so) with a slower cutting, if careful attention is paid, in shooting, to the orientation of the person within the frame. Thus, if one person is filmed facing sharply to the left (and therefore explicitly referring to something to the left outside of the visible frame) and if this is followed, let us say, by a shot of a person facing sharply to the right, the inescapable impression is that they are looking at each other. Obviously, either both, or at least one, of them must be shown in closeup; for, to present a large space around both of them would be to destroy the impression of their proximity.

As a matter of fact, the continuity created by explicit spatial orientation can be quite as compelling as continuous movement in holding together even places which are, in actuality, separated. In my last film, I have a closeup of a young man looking intently towards the right edge of the frame (this shot being made in New York); following this is a shot of a girl running diagonally away from left to right in the frame—this shot having been filmed on a beach in Long Island. The consistency of direction (it having been previously established that she is running away from him) is here responsible for the impression that they are in the same place at the same time.

If, however, such spatial orientation is supported by the kind of movement continuity which I described in the first article, it is possible to create an altogether extraordinary order of simultaneity. In the final sequence of my film, *At Land*, the girl is filmed going through the action which originally took place [Continued on page 260]

16mm. scenes by Maya Deren

• In this sequence, the use of the opposite orientations of the same person, cut to follow each other alternatively, serves to create the illusion of a dual personality. In closeups above and below, the girl glances to camera right as if watching an action outside the frame.

• In the scenes above and below, the girl's running and climbing action is interrupted by her looking camera left, which creates the impression that she sees herself in the frames at left.

16mm. scenes by Henry E. Hird, FACL

• Only one phrase, "you can't believe your eyes," applies to *Motion*, where lapsed time, slow motion, micro and macrocinematography drastically changed the normal speed of performing human beings, nature's common occurrences and birds in flight.

# ALL MOVING THINGS

## Nature exhibits startling effects under altered camera speeds

HENRY E. HIRD, FACL

OFTEN, while looking at the stars, I have been overwhelmed by the thought that nothing is static. Although the whole planetary system (except the so called "shooting stars") appears to stand still, actually the very ground on which we stand is moving at one thousand miles an hour in one direction, and many miles an hour in the direction of the earth's orbit. Cogitating upon these phenomena one day, my mind jumped from one form of invisible motion to another. Then the thought came that, by a change of tempo, many forms of motion would be made visible, or perhaps more pleasing. So the movie, *Motion*, was born, and its development began.

First, the speed of clouds might be changed so that they would look like the smoke of a forest fire, or perhaps a volcano. It would be easy to do, because all that was necessary was to determine how many times faster than normal the clouds should move. By trial and error a speed of thirty two times faster than normal seemed to give the desired effect. This meant that one frame should be exposed every two seconds. The camera was held rigidly in place on a tripod, and, by using a watch for a few seconds, to get the rhythm of two second timing, it was easy.

Knowing that one frame at a time gives double the exposure because the camera starts slowly, it was necessary to set the opening one stop smaller than the meter called for. Ten seconds on the screen requires four feet of film, or 160 frames. This means that, at one frame every two seconds, the time required to film the clouds would be five and one third minutes. The same method was used to condense a complete sunset of twenty five minutes into twenty seconds of film time, by exposing one frame every four seconds.

This method is known as "lapsed time" filming, and it is the system used to show the familiar opening of a flower. But a blossom's flowering may vary from a few minutes to twenty four hours. As this hand operated method would not be practical over long periods, some kind of device had to be built, to permit the operator to leave the camera. The device (which is costly, if purchased) is quite complicated, and the writer made three mechanical ones, before all of the difficulties were overcome.

A picture of a flower opening must be made with artificial light, and indoors, because the flower must not shake during the opening. Inasmuch as a Photoflood bulb has a short life and generates too much heat for the good of the flower, the timing device must be so made that it will first turn on the light, then click the camera one single frame, and finally put out the light.

It must be able to do this at a predetermined rate of frequency, because of the variation of the length of time which different flowers take in opening and because one's audience becomes bored if the opening lasts more than thirty seconds. The lily shown in *Motion* took six hours to open; so, one frame was taken every sixty seconds. The result is a very smooth and graceful unfolding of the flower. Two No. 1 Photoflood lamps set eighteen inches from the flower on either side of the camera were used with an $f/5.6$ stop.

Slow motion camera work seemed to provide another opportunity for making nature's movements more interesting. As you will realize, this system may be regarded as the exact opposite of lapsed time filming, since it takes pictures at high speed, to slow down actions normally seen at a fast pace.

For example, the milliped Spirobolus has 128 legs, and the perfect rhythm of his movements was so fascinating that it was used as subject matter. A closeup of the milliped was taken at sixty four frames a second, and thus the action was slowed down four times on the screen.

My next experiments were at still higher camera speeds. Just before the war Cleveland [Continued on page 262]

16mm. scenes by Frank E. Gunnell, FACL

• A typical Maine feast: lobsters scooped from the pound quickly find themselves in the pot over an open fire, later to appear in their brilliant red coats to satisfy the stimulated appetites of picnickers.

# Maine coast invites

## How to enjoy a vacation of filming and lobster down East

FRANK E. GUNNELL, FACL

LOOKING for a vacation spot combining scenic beauty, exciting subject matter and *action* for your motion pictures?

Would you like to go "on location" with your camera and get beautiful *motion* pictures?

Then the Maine coast, particularly the region about Acadia National Park and Mount Desert Island, is the place for you!

Here nature has provided a land of rugged mountains and many lakes that reaches right down to a rockbound coast and a restless sea with its many fascinating forms of life. And here man leads a vigorous and active life, whether it be in pursuit of a livelihood or just on vacation bent. The keynote to life along the Maine coast is *action*, and it's *action* that your motion picture camera should record.

First, there is the picturesque setting of Mount Desert Island as a background for your movies. Here are a hundred square miles of the highest mountains on the Atlantic seaboard, with fresh water lakes for canoeing and fishing—almost within hailing distance of the ocean's edge, where even on calm days the sea pounds ceaselessly at the bases of great cliffs and where waves constantly break over great rocks along the shore!

But let us begin at Bar Harbor and work our way around the island, seeing some of its motion picture possibilities.

Bar Harbor is a Maine seacoast resort town situated on the shore of beautiful Frenchman's Bay. Sail and power boats of every kind, from dinghy to yacht, ply the waters of Frenchman's Bay constantly, for it is one of the most scenic harbors in the world, and there is always plenty of movie material in the frequent sailing races, fishing trips and dockside activities.

Bar Harbor takes its name from a great bar which stretches across a portion of the bay to an offshore island *at low tide*. The bar is an excellent place from which to make movies of sea gulls—again *at low tide*. By driving one's car out on the bar, it may be used as a sort of blind, and the sea gulls may be shot quite easily. If the cameraman remains quietly in the car, the gulls will come quite close, as they feed on the mussels that the low tide uncovers. Remember, however, that the tide changes rapidly in Maine and don't fail to get off the bar well before the water reaches your car. At high tide that same bar is under a dozen feet of water! Shots showing the same shore scenes at high and low tides make interesting Maine contrasts too.

Of course the big attraction, as one proceeds around the island, is the rockbound coast and the sea, the most scenic portions of which are included in Acadia National Park, which takes in about one quarter of the entire island. It would be easy to use hundreds of feet of film just on the waves breaking over the rocks, but remember that too many scenes of pounding waves, no matter how beautiful, can be tiresome to future audiences!

Instead of waves alone, try using the shore scenes as backgrounds or settings for human interest sequences. How about a picnic along the shore? Or a bicycling trip to places of interest? There is a beautiful sand beach along one portion of the shore that is perfect for a swimming party. And when it comes to reaction shots—wait until one of your group tries that ice cold water!

Fishing from the rocks offers another opportunity for action material in a scenic location, and there are beautiful varieties of wild flowers that line the roads and shore. A visit to Anemone Cave, with scenes of searching the rocks at low tide for stranded sea creatures, may also fit into your film.

Most famous of the many spots along the shore are the Thunder Hole and Spouting Horn, where magnificent motion pictures of the full majesty and power of the ocean may be filmed *after a storm* as the great waves crash into the rocks with a roar that can be heard a mile away.

The little towns of Seal Harbor, Northeast Harbor, Southwest Harbor, Manset, Tremont and Seal Cove are centers of boating, fishing and lobster trapping, and no film of the Maine coast is complete without some lobster scenes. Inquiries at the local Chamber of Commerce or similar organization, or of the National Park Ranger headquarters, will tell you how to arrange to go along on a lobster fishing trip —though we warn you that you'll have to get up early! Color sequences of pulling in the lobster traps, followed by closeups of some of the queer creatures that come up in the pots along with the lobsters, can be most arresting.

Then there is lobster eating—a mouth watering necessity for any Maine film. These shots may readily be made at one of the many lobster pounds, where live lobsters are stored until you come along and pick out the one you want for your dinner. Cooked on the spot, often over an outdoor fire, and then eaten at an outdoor table on the porch of the pound right at the edge of the sea, Maine lobsters are perfect for camera and palate. Or, better still, why not buy some live lobsters, take along a big kettle and "the makings" for a lobster picnic, and make a grand picture of cooking and eating lobsters at a picturesque location among the rocks of Maine's coast?

Sailboat trips to offshore islands and bird sanctuaries can be arranged with the help of Park Rangers or local authorities. Some of your finest Maine movies may be of trips aboard a "Friendship sloop" (so called because they are built in Friendship, Maine) to Gott Island and other offshore islands where you can film nesting gulls and the relatively rare Leach's petrel. The fun of going ashore in the sloop's dinghy on reaching each island, "scavenger" hunting along the shores for unusual findings, such as a stray lobster pot marker, and more eating—all belong in one's movie, too.

For the hiker, there are the rugged trails to the tops of Cadillac and other mountains within the park, as well as the level trails through the woods and around Jordan Pond and other lakes. The Precipice Trail up Champlain Mountain is particularly adaptable to motion pictures and offers some thrilling rock climbing scenes without any real danger. There are stretches of the trail so steep that iron ladders are used to surmount them, and of course there is a "Fat Man's Squeeze" at one point. From the top of Champlain Mountain, one gets a beautiful view of Frenchman's Bay, with its Porcupine Islands and the village of Bar Harbor far below.

Another favorite hike is to the top of Cadillac Mountain, in time to watch the sun set beyond the lakes, inlets and mountains that stretch to the west. Camping out overnight in the scrub forest a little below the mountain top, you can return just before dawn, to await the sun's rise far out over the Atlantic. Of course there is a highway to the top of Cadillac Mountain, in case you prefer to drive up for the sunset; but the return to the bottom after dark calls for careful driving.

Those lakes we mentioned are crystal clear mountain waters where the canoeing and fishing which we naturally associate with the North woods are another motion picture subject. Bathing scenes may best be taken in the lakes, if the comfort of the bathers is to be considered, for the lakes are much warmer than the ocean.

And finally, there is more movie material in the many special events that take place in the little towns throughout the summer. You will find everything from chicken dinners at local churches to golf and tennis matches, boat regattas and even the annual visits of the circus to different towns.

Here are a few fairs among scores you might care to look in on: Lincoln County Fair, at Damariscotta, July 28 to August 2; Bangor State Fair, August 4 to 9; Maine State Fair, at Lewiston, September 1 to 6. If golf is your game, you will find the Women's State Championship at the Waterville Country Club, August 5 to 8; or the Maine Open Amateur Championship at the Augusta Country Club, August 13 to 15. On July 24 to 27, the ancient community of Kittery will mark its Tercentenary, while on August 16 the villages of Camden and Rockport unite for their annual Lobster Festival. There will be much in Maine inviting your movie camera.

Better take along plenty of film and plan to stay awhile!

• Sailboat trips to bird sanctuaries or offshore islands, under the expert guidance of Park Rangers, offer vacation fun as well as unlimited filming possibilities in the form of birds and boats.

# SUMMER CINE CALENDAR—1947

## Colorful events across the land call your vacation camera

WHITE sails and dipping prows. . . .
Surly steers and hellbent horsemen. . . .

The gay carrousels and apple pie Americana of the State Fairs. . . .

Bright blossoms, humming wheels, Indian powwows, sports and spectators. . . .

*In short, wonderful grist for the camera mill!*

They're yours for the taking. The events listed on these pages are only a few of the colorful activities lined up for the summer, presented here through the cooperation of the State Chambers of Commerce and leading transportation lines.

Before you hop off in hot pursuit of these activities, it would be well to confirm the dates with a local travel agency, since some are subject to change. No specific date was set for those events which appear first under the monthly headings when we went to press.

In the case of Indian ceremonials and commercial extravaganzas, it may be necessary to obtain permission to use your camera, from the tribal "governor" or a person in authority. This is largely a diplomatic formality, though a small fee is collected in some instances.

*Help yourself to the highlights of a sparkling summer!*

| WHEN? | WHERE? | AT? | WHAT? |
|---|---|---|---|
| *JUNE* | | | |
| . . . | Alabama | Guntersville | Boat Races |
| . . . | Alabama | Birmingham | Air Carnival |
| . . . | Colorado | Aspen | Giant Slalom |
| . . . | Florida | St. Augustine | St. John's County Fishing Contest |
| . . . | Florida | Marianna | Friar Barreda Day |
| . . . | Florida | Newberry | Annual Watermelon Festival |
| . . . | France | Paris | Auteuil Steeplechase |
| . . . | France | Paris | Neuilly Fair |
| . . . | Louisiana | St. Martinville | Corpus Christi Procession |
| . . . | Louisiana | Bird City | Arrival of Egrets |
| . . . | Montana | Whitefish | Boat Races, Whitefish Lake |
| . . . | Ohio | Toledo | Mills Trophy Race |
| . . . | Ohio | Cleveland | Great Lakes Regatta |
| . . . | Washington | Chehalis | Rose Show |
| . . . | West Virginia | Statewide | Rhododendron Maximum in bloom through July |
| 1 | California | Berkeley | Horse Show, Arlington Hills Riding Club |
| 1-7 | California | San Jose | Sesqui-Centennial Founding of Mission |
| 1-30 | Massachusetts | Berkshire Hills | Mountain Laurel Tour |
| 1-July 1 | Rhode Island | U. S. Rt. 1 | Rambling Rose Tour |
| 2-3 | Oregon | Brookings | Azalea Festival |
| 5-7 | Pennsylvania | Laughlintown | Sesqui-Centennial Celebration |
| 7 | Virginia | Blue Ridge | Blue Ridge Horseshow |
| 8 | Massachusetts | Gloucester | Blessing of the Fleet |
| 8 | New Mexico | Santa Fe | Corpus Christi Sunday Religious Procession |
| 6-7 | California | Fontana | Fontana Days |
| 8-14 | California | Mission San Fernando | San Fernando Fiesta |
| 9 | Kansas | Florence | Diamond Jubilee. Old Time Parade |
| 9-15 | Kansas | Salina | Kansas Amateur Golf Tournament |
| 9-15 | Oregon | Portland | Rose Festival |
| 10 | South Dakota | De Smet | Old Settler's Day |
| 12-13 | Virginia | Madison County | Lily Show, Woodberry Forest |
| 14-15 | Colorado | Canon City | Royal Gorge Roundup |
| 15-20 | France | Trianon | Fountain Display |
| 15-22 | Montana | Box Elder | Annual Tribal and Sun Dance, Rocky Boy Camp Grounds |
| 15 | New Jersey | Dover | N. J. State A.A.U. Championships |
| 15 | New Mexico | Santa Fe | De Vargas Memorial Procession |
| 15 | Oregon | Gresham | All Arabian Horse and Colt Show |
| 17 | Massachusetts | Charlestown | Bunker Hill Celebration and Parade |
| 18 | Virginia | Staunton | National Sheep Dog Trials |
| 19-22 | California | Salinas | California Rodeo |
| 19-20 | South Dakota | Sioux Falls | Horse Show |
| 20-21 | Idaho | Preston | Horse Show |
| 20-22 | Kansas | Marysville | Blue Valley Saddle Club Horse Show |
| *JUNE* | | | |
| 20-21 | Montana | Billings | Western Historical Pageant and Parade |
| 20-28 | Ontario | Galt | Horse Show |
| 21 | New Jersey | Lakewood | Ocean County Boy Scout Camporee |
| 21 | New York | Poughkeepsie | Poughkeepsie Regatta |
| 21 | Virginia | Middleburg | Middleburg Horse Show |
| 21 | Washington | Pomeroy | Pioneer Day |
| 22 | New Hampshire | Gilford | 100 Mile Motorcycle Race |
| 23 | Connecticut | Waterbury | Connecticut State Amateur Golf Championship |
| 23-29 | New York | Forest Hills | National Professional Tennis |
| 23-Aug. 25 | Massachusetts | Northfield, Long Island | Youth Hostel Bicycle Tours and Hikes Championships |
| 24 | New Mexico | San Juan Pueblo | San Juan Day Fiesta, Corn Dances |
| 25-26 | Colorado | La Junta | Koshare Indian Ceremonial |
| 25-29 | Connecticut | Noroton | Race Week |
| 25 | Pennsylvania | Downington | Miss America Pageant |
| 27-July 6 | California | Del Mar | San Diego County Fair, Del Mar Turf Club |
| 27-29 | Connecticut | Westport | Fairfield County Horse Show |
| 27 | New Jersey | Montclair Country Club | New Jersey Junior Golf Championship |
| 28-30 | Massachusetts | Gloucester | St. Peter's Fiesta |
| 28 | New Jersey | Garfield | Soap Box Derby |
| 28-29 | Oregon | Seaside | Lewis and Clark Festival |
| 28 | Virginia | Warrenton | Pony Show |
| 29 | California | San Juan Bautista | 150th Anniversary, Mission San Juan Bautista |
| 30 | New Jersey | Montclair Athletic Club | Eastern Intercollegiate Tennis Tournament |
| 30 | New Jersey | Atlantic City | State Trap Shooting Championship |
| 30-July 1 | Ontario | Parry Sound | Summer Carnival |
| *JULY* | | | |
| . . . | Alabama | Dauphin Island | Deep Sea Fishing Rodeo |
| . . . | Colorado | Colorado Springs | Polo Tournament |
| . . . | Louisiana | Natchitoches | American Legion Rodeo |
| . . . | Ohio | Camp Perry | National Rifle Matches |
| . . . | Ohio | Sandusky | Lorain Regatta |
| . . . | Pennsylvania | Huntingdon County | National Encampment of Girl Scouts and Girl Guides, Camp Barree |
| . . . | Virginia | The Homestead, Hot Springs | Clark Skeet Shoot |
| . . . | Washington | Pt. Townsend | Rhododendron Festival |
| 1 | Canada | Toronto, Ontario | Dominion Day Regatta |
| 1-Sept. 31 | Massachusetts | Pittsfield | Polo Games on Sundays |
| 1-4 | New Mexico | Mescalero Apache Indian Reserv. | Fiesta and Devil Dance |
| 1 | Pennsylvania | Clairton | Silver Jubilee Parade |
| 1 | Ontario | Sault Ste. Marie | Annual Regatta |
| 2-6 | California | Fort Bragg | Paul Bunyan Celebration |
| 2-4 | Oregon | Albany | Rolleo and Log Festival |
| 3-5 | South Dakota | Belle Fourche | Black Hills Roundup |
| 4 | Arizona | Flagstaff | All Indian Pow-Wow |
| 4-7 | California | Monterey | Monterey Rodeo |
| 4 | California | Newhall | Old West 4th of July Celebration |
| 4-6 | California | Santa Barbara | Semana Nautica |

| WHEN? | WHERE? | AT? | WHAT? |
|---|---|---|---|
| *JULY* | | | |
| 4 | Colorado | Ouray | Water Carnival |
| 4 | Florida | St. Petersburg | Yacht Clubs' Regatta |
| 4-7 | Idaho | Blackfoot | Rodeo |
| 4-6 | Kansas | Topeka | Santa Fe Trail Rodeo |
| 4-Aug. 21 | Kansas | Great Bend | Diamond Jubilee (Special Events Staged over a Two Month Period) |
| 4 | New Jersey | Flemington | Midget Car Race, Fair Grounds |
| 4 | New Mexico | Cimarron | Annual Rodeo |
| 4-6 | Oregon | Bend | Water Pageant |
| 4-6 | Virginia | Hampton | Hampton Yacht Club Annual Regatta |
| 6-20 | France | Versailles | Special Fountain Display |
| 8-12 | Massachusetts | Chestnut Hill | Massachusetts Amateur Golf Championship |
| 10-20 | Idaho | Pocatello | Shoshone-Bannock Sun Dances |
| 10-12 | Montana | Wolf Point | Stampede |
| 10 | New Jersey | Summit | State Open Golf Championship |
| 11-13 | Idaho | Pocatello | North Bannock Rodeo |
| 12-Aug. 27 | Colorado | Central Colorado | Trail Riders of Wilderness |
| 12 | Virginia | Warrenton | Virginia Horsemen's Show |
| 12-13 | Virginia | Norfolk | National Power Boat Regatta, Lafayette River |
| 13-27 | France | Saint-Cloud | Fountain Display |
| 13 | New Jersey | Long Branch | Annual Regatta, Shrewsbury River |
| 13 | Oregon | Seaside | Sportsmen Pilots' Air Show |
| 13 | Rhode Island | Newport, Easton Beach | Bathing Beauty Contest |
| 14 | France | Paris | Bastille Day, Military Revue, Fireworks |
| 14 | France | Nice | International Air Meet |
| 16 | New Jersey | Atlantic City | Bicycle Fashion Festival |
| 18-19 | South Dakota | Rapid City | Range Days |
| 19 | Massachusetts | Marblehead | Halifax Race, Boston Yacht Club |
| 19 | New York | Shelter Island Yacht Club, L. I. | Regatta, Eastern L. I. Yachting Association |
| 19 | South Dakota | Spearfish | Black Hills Air Fair |
| 19-20 | Washington | Aberdeen | Southwest Washington Beach Festival |
| 23 | California | Santa Maria | Santa Barbara County Fair |
| 23 | Maine | Camden-Rockport | Open Gardens on Summer Estates |
| 24 | Idaho | Franklin | Mormon Pioneer Day |
| 25-26 | New Mexico | Taos Pueblo | Indian Corn Dances |
| 25-26 | South Dakota | Custer | Gold Discovery Days |
| 26-Aug. 9 | California | Laguna Beach | Festival of Arts, Irvine Bowl |
| 26-28 | Colorado | Boulder | Paw Wow Days and Rodeo |
| 26 | Sweden | Stockholm | Bellman Day, Water Carnival |
| 26-27 | Virginia | Hampton | Virginia Sailing Regatta |
| 30-Aug. 2 | Rhode Island | Nayatt | New England Amateur Golf Championship |
| 31 | Idaho | Blackfoot | Horse Show |
| 31-Aug. 2 | Montana | Lewiston | Central Montana Fair |
| 31 | Pennsylvania | Harrisburg | Soap Box Derby |
| *AUGUST* | | | |
| . . . | Alabama | Foley | Baldwin County Fishing Rodeo |
| . . . | Alabama | Guntersville | River Boat Regatta |
| . . . | Colorado | Colorado Springs | Polo Tournament |
| . . . | Louisiana | Morgan City | Blessing of Shrimp Fleet |
| . . . | Louisiana | New Orleans, Grand Isle | Tarpon Rodeos |
| . . . | Ohio | Cleveland | National Air Races |
| . . . | Ohio | Akron | International Soap Box Derby |
| . . . | Ohio | Vandalia | Grand American Trap Shooting Matches |
| . . . | Ohio | Columbus | Ohio State Fair |
| . . . | Vermont | Essex Junction | Champlain Valley Exposition |
| . . . | Washington | Redmond | Bicycle Derby |
| 1-3 | Maine | Rangeley Lakes | Rangeley Water Canival |
| 1 | New Jersey | Burlington County | Annual Water Pageant and Canoe Carnival |
| 1-2 | Virginia | Pulaski | Pulaski Horse Show |
| 2 | California | Brea | Water Carnival |
| 2-9 | California | Santa Rosa | Sonoma County Fair |
| 2-10 | Massachusetts | Marblehead | Marblehead Race Week |
| 2-3 | Montana | Polson | Regatta, Flatshead Lake |
| 2 | New Hampshire | Canaan Street | Row Boat Regatta and Water Carnival |
| 2 | Ontario | Barrie | Speed Boat Regatta |
| 2 | Rhode Island | Cranston | Rhode Island Yacht Annual Regatta |
| 4-9 | Montana | Great Falls | North Montana State Fair |
| 4-9 | Virginia | Tazewell | Tazewell County Fair |
| 8 | New Jersey | Wildwood | Third Annual Baby Carnival |
| 9-10 | Colorado | Durango | Spanish Trails Fiesta and Rodeo |
| 9 | South Dakota | Sturgis | Motorcycle Classics |

| WHEN? | WHERE? | AT? | WHAT? |
|---|---|---|---|
| *AUGUST* | | | |
| 10 | Colorado | Boulder | Arapahoe Glacier Hike |
| 10-13 | Colorado | Canon City | Holy Cross Indian Pageant |
| 10-16 | Colorado | Grand Lake | Lipton Cup Regatta |
| 10 | New Mexico | Picuris Pueblo | San Lorenzo Fiesta |
| 11-16 | Montana | Billings | Midland Empire Fair and Rodeo |
| 12 | New Mexico | Santa Clara | Santa Clara's Day, Various Indian Dances |
| 13-15 | Maine | Augusta | Maine Open Amateur Golf Championship |
| 14-16 | Colorado | La Junta | Kid's Rodeo |
| 14-15 | New Hampshire | North Conway | Mt. Cranmore Festival |
| 14-17 | New Mexico | Gallup | Inter-Tribal Indian Ceremonial |
| 14-16 | Washington | Lynden | Northwest Washington Fair |
| 15 | California | Tulare | Air Show |
| 16 | New York | Orient Yacht Club, L. I. | Regatta |
| 16 | Ontario | Fergus | Highland Games |
| 16-18 | Pennsylvania | Philadelphia | National Championship Bicycle Title Races |
| 17-18 | Washington | Kirkland | Summer Festival |
| 18-24 | Oregon | Gresham | Multnomah County Fair |
| 18-19 | South Dakota | Salem | Harvest Festival |
| 18-23 | West Virginia | Lewisburg-Ronceverte | State Fair of West Virginia |
| 19-29 | Montana | Livingston | Trail Ride, celebrating Yellowstone Diamond Jubilee |
| 19-23 | Pennsylvania | Crawford County | County Fair |
| 22-24 | California | San Benito | San Benito County Saddle Horse Show |
| 22-Sept.26 | Ontario | Toronto | Canadian National Exhibition |
| 23 | New Jersey | Irvington-Maplewood | Baby Parade, Olympic Park |
| 25-30 | Colorado | Pueblo | Colorado State Fair |
| 25-30 | Vermont | Essex Junction | Champlain Valley Exposition |
| 26-30 | Virginia | Woodstock | Shenandoah County Fair |
| 27-Sept. 1 | Oregon | Astoria | Astoria Regatta |
| 28-30 | California | Santa Barbara | Old Spanish Days Fiesta |
| 28 | New Mexico | Isleta Pueblo | St. Augustine's Day Fiesta and Dance |
| 29-Sept. 5 | Indiana | Indianapolis | Indiana State Fair |
| 29-Sept. 1 | Massachusetts | Orange | Orange Mardi Gras |
| 29 | Washington | Olympia | Pet Parade |
| 30-Sept.14 | California | Sacramento | California State Fair |
| 30-Sept. 1 | New Jersey | Seaside Park | Annual Sailing Regatta |
| 30-Sept. 1 | New York | Forest Hills, L. I. | Davis Cup World Finals |
| 30-31 | Washington | Port Angeles | Salmon Derby |
| 31 | California | Newman | Ranger's Rodeo |
| 31-Sept. 1 | Massachusetts | Agawam | Outboard Races, Riverside Park |
| 31 | Nevada | Fallon | Nevada State Fair |
| 31 | New York | Southampton Yacht Club, L. I. | Regatta |
| *SEPT.* | | | |
| . . . | Alabama | Birmingham | Alabama State Fair |
| . . . | Arizona | Tucson | Midget Auto Races |
| . . . | Louisiana | Gulf Coast | Fish Class Races for Lipton Cup |
| . . . | Louisiana | Lake Pontchartrain and Gulf Coast | Races of Gulf States Governors' Sailing Association |
| 1 | Colorado | Colorado Springs | Pikes Peak Auto Races |
| 1-6 | Maine | Lewiston | State Fair |
| 1-6 | New Hampshire | Hampton Beach | Carnival Week |
| 1-7 | Oregon | Salem | Oregon State Fair |
| 1 | Vermont | Rutland | Rutland Fair |
| 1 | Virginia | Manassas | Manassas Horse Show and Fair |
| 1-6 | Virginia | Pennington Gap | Lee County Fair |
| 2-6 | South Dakota | Huron | State Fair |
| 5-7 | Washington | Grandview | Grandview Harvest Festival |
| 6 | New Jersey | Atlantic City | Crowning Miss America |
| 6 | New Mexico | San Ildefonso Pueblo | Harvest Dance |
| 7-8 | Colorado | Trinidad | Round-up |
| 8-13 | California | Del Monte | U. S. Golf Association Amateur Championships |
| 8-13 | Pennsylvania | Arden Downs | Washington County Fair |
| 8-13 | Virginia | Covington | Alleghany County Fair |
| 9 | California | Escondido | Escondido Grape Day Fiesta |
| 9-13 | New York | Mineola Fairgrounds, L. I. | Mineola Fair |
| 10-14 | Oregon | Pendleton | Pendleton Round-up |
| 12-28 | California | Pomona | Los Angeles County Fair |
| 13-21 | Washington | Puyallup | Western Washington Fair |
| 14-19 | Kansas | Hutchinson | Kansas State Fair |
| 14-20 | Massachusetts | Springfield | Eastern States Exposition |
| 14 | New Jersey | Atlantic City | Clam and Oyster Opening Contest |
| 15-21 | Colorado | Grand Junction | Grand Mesa National Fall Color Week |
| 28 | West Virginia | New Martinsville | Ohio River Regatta |

# Airlines list their rules for cinematographers

MOVIE MAKERS submitted a questionnaire to most of the airlines which serve the United States, in order to present pertinent information to any filmers who wish to fly when they take their vacations this summer.

To the question, "Can movie makers film planes in parking areas?", the answer was generally the same as that of question one, with the same limitations.

It was generally suggested that a check with the State Department or with an official of the airline would be advisable, if the movie maker is going to a foreign country, or wishes to take shots of possibly restricted areas.

The questions, as numbered in the listing below, were:

1. Is picture taking allowed at your airports?
2. Is picture taking allowed of takeoffs and landings?
3. Is picture taking allowed from the cabins of planes in flight?
4. Is picture taking allowed during time of takeoff and landings?
5. Could a tripod be set up in front of the passenger's own seat?

| AIR LINE | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| Air France | Yes, except in quarantine areas | Yes | Yes | Yes | Yes, in flight |
| Alaska Coastal Airlines | Yes | Yes | Yes | Yes | No |
| All American Aviation, Inc. | Yes | Yes | Yes | Yes | No |
| American Airlines System | Yes, in U. S. and other civil fields | Yes, in U. S. and other civil fields | Yes, in U. S. | Yes, in U. S. | Yes, a small one |
| Bonanza Air Lines, Inc. | Yes | Yes | Yes | Yes | No |
| Braniff Airways, Inc. | Yes | Yes | Yes | Yes, if seat belt is fastened | No |
| Canadian Pacific Air Lines | ". . . there are few restrictions as to aerial photography . . . we could . . . give specific information to any one who would let us know what class of operation on our system he is interested in." | | | | |
| Chesapeake Airways, Inc. | — | — | Yes | Yes, if seat belt is fastened | Not much room |
| Eastern Air Lines | Yes, in non-restricted areas | Yes | Yes | Yes, if seat belt is fastened | Yes, if enough room |
| Expresso Aereo Interamericano | Yes | Yes | Yes | Yes | Front seat could be removed for publicity purposes |
| Florida Airways, Inc. | Yes | Yes | Yes | Yes, if seat belt is fastened | No, but space in aisle at front of plane |
| Hawaiian Airlines, Ltd. | Yes | Yes | Yes, except for Pearl Harbor | Yes | No |
| Mid-Continent Airlines | Yes, with permission of airport manager | Yes | Yes | Yes | In front of first seats, Nos. 1, 2 and 3 only |
| Monarch Air Lines, Inc. | Yes | Yes | Yes | Yes | No |
| National Airlines, Inc. | Yes | Yes | Yes | Yes, if seat belt is fastened | Yes, if permission from senior stewardess |
| Northwest Airlines, Inc. | ". . . most airlines permit taking motion pictures." | | | | |
| Pacific Airlines | Yes | Yes | Yes | Yes | Yes |
| Pacific Northern Airlines | Yes | Yes, in accordance with safety regulations | Yes | Yes | Yes |
| Pan American Airways System | Yes, in designated areas | Yes | Bermuda flight only | Bermuda flight only | No |
| PCA Capitol Airlines | Yes | Yes | Yes | Yes | Depends on seat of passenger |
| Pioneer Air Lines | Yes | Yes | Yes | Yes | Yes |
| Scandinavian Airlines System | Yes, subject to approval of customs | Yes, approval of airport authority | Yes, if approved by captain | Yes, if approved by captain | Yes |
| Southwest Airways Company | Yes | Yes | Yes | Yes, if seat belt is fastened | Yes, if there is room |
| Trans-Canada Air Lines | "All wartime restrictions have been withdrawn." | | | | |
| TWA Trans World Airlines | Yes | Yes | Yes | Yes, if seat belt is fastened | Generally no |
| United Air Lines | "Airport managements have no objection to pictures as long as cinematographers keep from the field itself . . ." | | | | |
| West Coast Airlines | Yes | Yes | Yes | Yes | Yes |
| Western Airlines | Yes | Yes | Yes | Permission of CAA | If properly secured |

# FILMING IN *Flight*

## Recording color from airplanes

CHARLES H. COLES
*Former Captain,* U. S. Army Air Forces

Courtesy American Airlines

• **A shot of the point of departure or the destination (New York City, above) will lend continuity to your vacation air reel.**

FILMING from the air is a fascinating game of trying to outguess the gremlins that control the cinematic conditions up above.

Sometimes the light will be from the wrong direction. Little, unfortunately, can be done about it, for the plane has a schedule to meet. Other times, while your camera is buzzing busily, your subject will suddenly pass from filming range, blotted out by a swing of the fuselage in an air current. Then, too, you may pass from azure blue to snowy white so fast that your exposure will be thrown off kilter. The reward for these miseries comes, however, when that superlatively striking scene is illuminated by a brilliant sun from the artistically perfect direction.

Technically, there is no trick in filming in color from a passenger transport. In most ships the best windows for movie making are those at the extreme rear of the cabin. An occasional shot from the front windows, to show the engines and frame your sequence, enlivens the picture considerably, but the best scenes are filmed from the rear where the wings do not obstruct the view of the ground. A word to the hostess at the beginning of the trip is usually sufficient to enable you to get these seats.

As far as exposure is concerned, it is best not to rely on exposure meters too heavily. They seem to react to the bright air more than they should. Assume a normal daylight exposure between $f/8$ and $f/11$ at sixteen frames a second for sunlit scenes in the middle of the day.

The reason why most meters are likely to be inaccurate is that their readings are based upon the assumption that you will point them at an average subject. A skyview certainly is not average, for it is a scene of very restricted contrast. The shadows are quite small and unimportant. Any large shadow is diluted with sunlit air, which makes it reflect a surprising amount of light. Readings made with some exposure meters will indicate a smaller aperture than should be employed.

Most professionals use an incident light meter which is not effected by the subject. To use such a meter in the air, go to a window where the sunlight is entering and read the light by facing the meter directly at the sun.

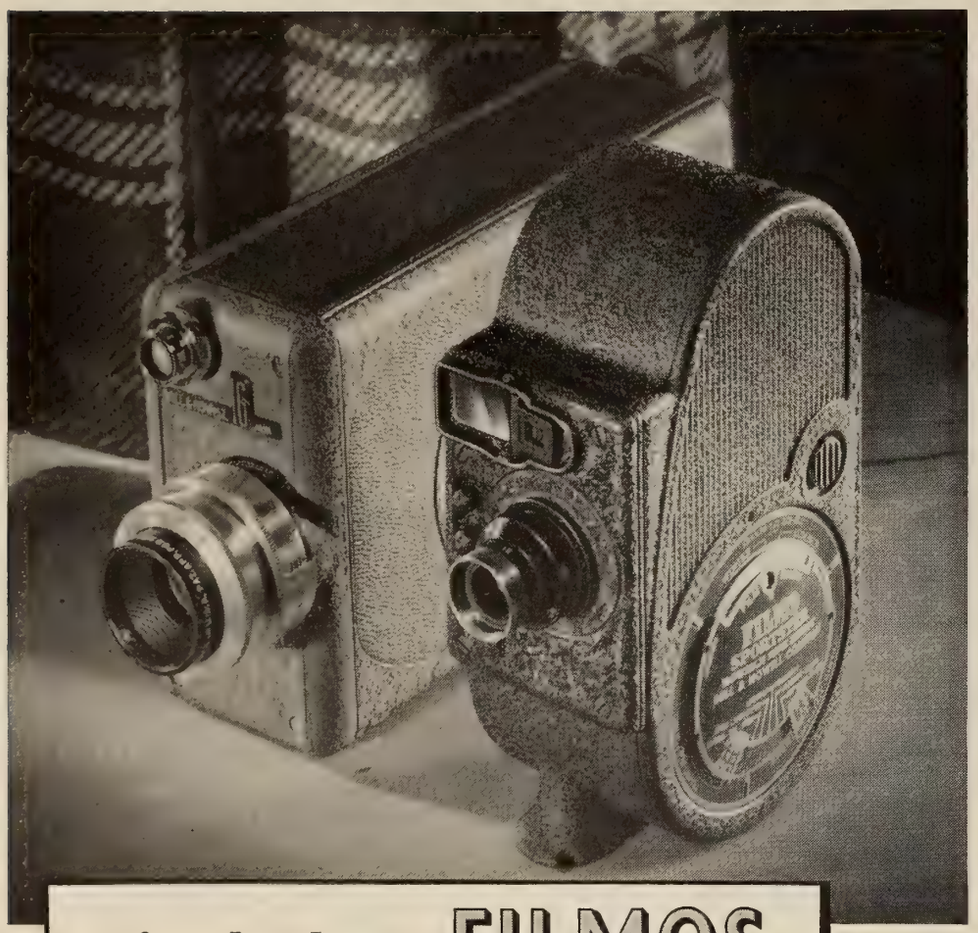
Regardless of the meter being used, keep the old rule for color filming in mind—any meter reading of an aperture smaller than $f/11$ at sixteen frames a second should be ignored. There is [Continued on page 267]

Courtesy United Air Lines

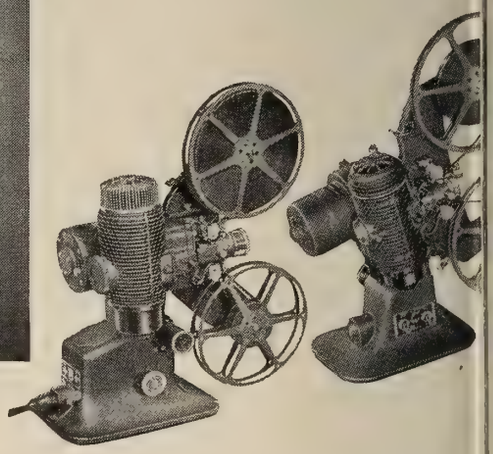
• **To give background and reality to your film, make some typical scenes of plane travel. At left, an excellent dinner served 8,000 feet up; below, passengers alighting at their destination complete the necessary continuity.**

Courtesy American Airlines

# Take your choice!



Filmo motion picture camera differ from one another in man respects, so that there's a mode to meet your needs ideally, what ever operating features and filn size you prefer. But in one im portant respect all Filmos are alik . . . they're *all* engineered and buil to the same high standards tha have made Bell & Howell profes sional equipment Hollywood' choice for the most exacting work



## Single-lens FILMOS

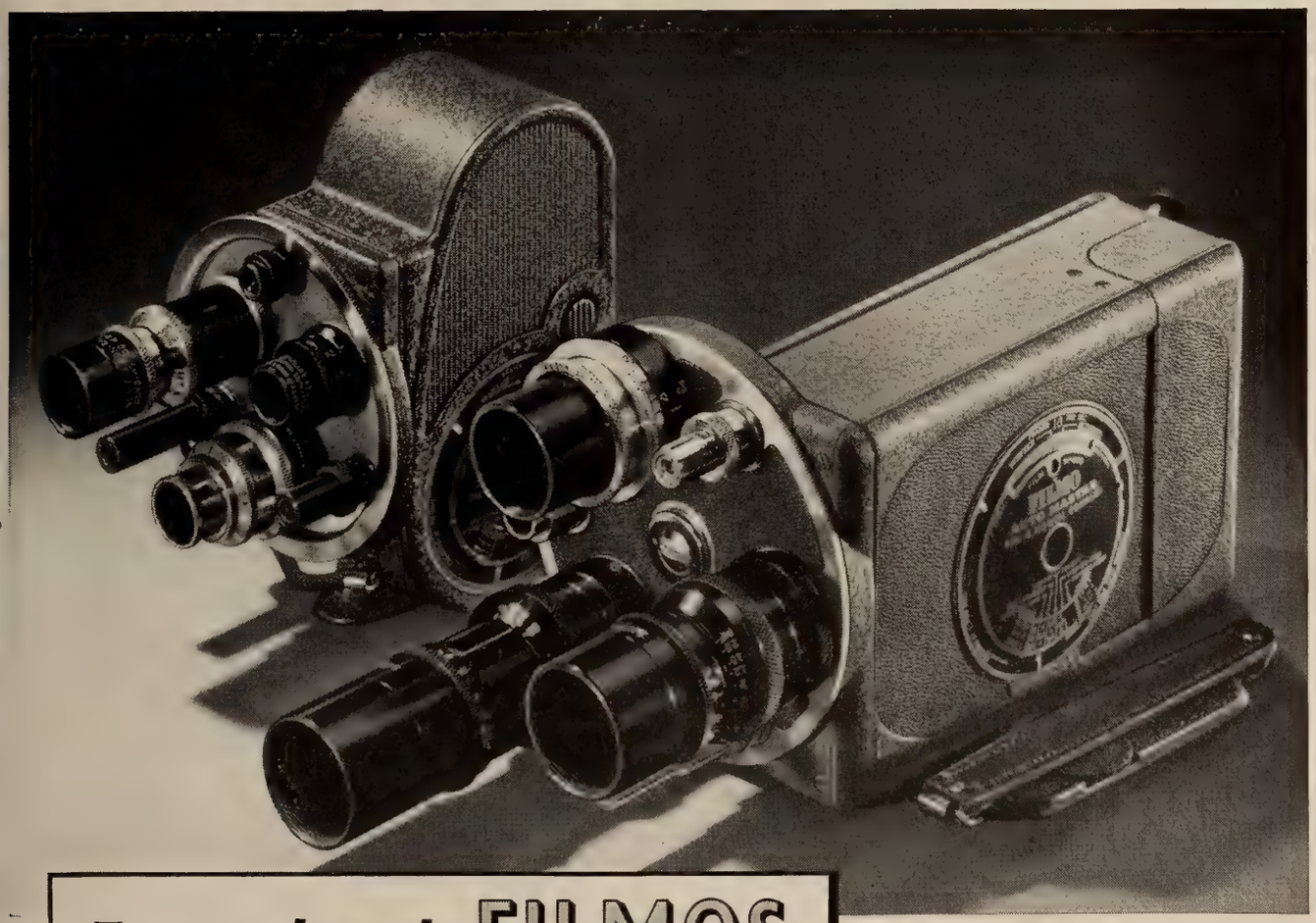
***Filmo Auto Load Speedster*** (at left in photo) loads in an instant with 16mm film magazines, color or black-and-white. Lens and matching viewfinder objective are quickly replaced with special-purpose lenses and matching finder objectives. Operates at 16, 24, 32, 48, and 64 frames per second. Has single-frame release for animation work, too.

***Filmo Sportster*** (at right in photo) takes B&H quality movies on low-cost 8mm film, color or black-and-white. Has four film speeds plus single-frame exposure device for animation work. Lens is instantly interchangeable. Finder has built-in masks for special lenses. Exposure guide is built in, too. Small, light, easy to carry, easy to use.

***Filmo Diplomat*** (above, left) — a standou performer for showing 16mm silent film. It many features include 1,000-watt lamp, fas F1.6 Filmocoted lens with focus lock, radi interference eliminator, complete film pro tection even when film is stopped for stil projection. All-gear drive—no chains or belt —reverse, fast power rewind, and error proof film threading.

***Filmo Master 400*** (above, right). This pre cision-built 8mm projector takes 400-foo reels—permits as much as 33 minutes of un interrupted projection. It is fully gear-driver —no chains or belts inside or outside. Bril liant 500-watt illumination through fas F1.6 Filmocoted lens. "Floating film" pro tection. Metered lubrication. Easy to use

# they're all FILMOS



## Turret-head FILMOS

***Filmo Tri-lens 8*** (left in photo) is an extremely versatile 8mm camera. Turret head gives instant readiness for any picture opportunity. Viewfinder is automatically matched to the lens that's in position for use. Operates at 16, 32, 48, and 64 frames per second; makes single-frame exposures, too. Built-in exposure guide.

***Filmo Auto Master*** (right in photo) is the only 16mm magazine-loading camera with a turret head. Film may be changed even while the camera is on a tripod. The fully-enclosed viewfinder is of the positive type which eliminates eye parallax, and is always matched to the lens that's in photographing position.

For full details on these brilliant Filmos, and others in the complete line of new, improved Filmo 8mm and 16mm cameras, projectors, and accessories, see your dealer. Ask, too, about Filmosound, the B&H sound film projector that shows your own 16mm silent movies, too. Or, write Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D. C., and London.

1907 40th ANNIVERSARY 1947

Precision-Made by

**Bell & Howell**

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

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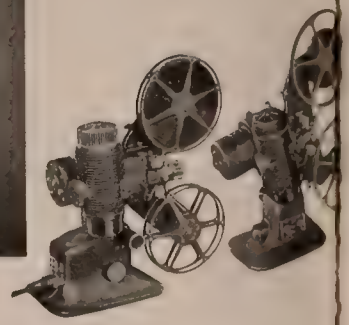

***Filmo Diplomat*** (above, left) a standout performer for showing 16mm silent film. Its many features include 1,000-watt lamp, fast F1.6 Filmocoted lens with focus lock, radio interference eliminator, complete film protection even when film is stopped for still projection. All-gear drive—no chains or belts—reverse, fast power rewind, and error proof film threading.

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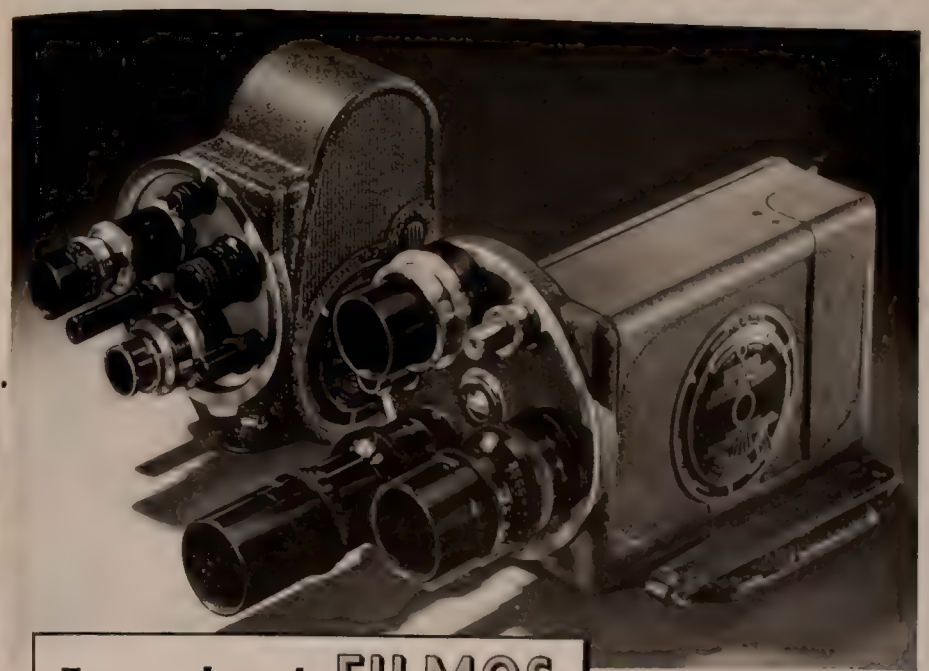

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# LONDON

## THROUGH YOUR LENS

### A cine guide to the British capital

G. H. HESKETH

LONDON—as, indeed, does all England—welcomes the movie making visitor this summer.

Although you may find us still a bit short on a few items of superficial comfort, there will be no shortage of traditional British courtesy. Nor has our great capital, despite its ordeal by fire, lost any of its ancient and austere charm. So that you may find (and film) London's principal points of interest with the least difficulty, MOVIE MAKERS has asked me to list them for you in three connected tours, all of which may be taken almost on foot, as the distances are short.

Introducing the first, I would suggest this subtitle:

*A host of London's most historic shrines may be seen in a brief morning's walk around the West End.*

**First tour.** Commence at Buckingham Palace, the residence of the English Royal Family. Between half past ten and eleven in the morning, a military ceremony, known as the Changing of the Guard, takes place at the Palace—a good opening sequence. Occasionally, when the King is away from London, the Foot Guard parades at St. James's Palace (a few minutes' walk down the Mall), and a similar ceremony is held there. In either case you should afterwards make for the Houses of Parliament and Westminster Abbey, by walking the short distance through St. James's Park, which may offer some colorful shots on the way.

At the Houses of Parliament, cross Westminster Bridge and shoot from the other side of the river. Take a closeup of the clock tower; here are the Westminster Chimes and "Big Ben," which sounds the time over the radio. There is a good chance of getting a London policeman on your film at Westminster. He is a real London type, so affectionately referred to as "Bobby."

The Abbey has been the scene of the coronation of our sovereigns for almost 900 years. Opposite it stands a statue of Abraham Lincoln, a replica of that in Lincoln Park, Chicago; here is a useful shot, to symbolize the link between our two countries. The church adjoining the Abbey is St. Margaret's, where you may possibly capture scenes of a fashionable wedding party. Many notables are married there, increasing even more its traditional history.

Make next for Number Ten Downing Street (the Prime Minister's home), two or three minutes' walk between the Government buildings along Whitehall. In passing, take some shots at the Cenotaph, London's memorial of the two World Wars. Further along Whitehall, towards Trafalgar Square, is one of the most popular sights—the mounted Horse Guard. Medium and close shots are best; include in them some of the passing spectators. By inquiring beforehand, you may be able to arrive at the Horse Guards when their "change" is made, so that the film will then contain sequences of the foot and the horse guards. Behind the Horse Guards' building is the parade ground where the Trooping of the Colours, the ceremonial parade,

• From top to bottom: Piccadilly Circus represents the hub of the British Empire; human interest gives life to any film, and the Beefeaters lend color and a picturesque quality to your movie.

• A Bobby and Big Ben give a symbolic picture of London, and the Nelson Column in Trafalgar Square, as well as the Tower, a link with the past (right, center), bring authenticity with background to a London picture.

takes place on the King's official birthday in June.

Whitehall leads, through Charing Cross, to Trafalgar Square, with its dominating central column, the monument to Lord Nelson, England's greatest admiral. Here also is another link with the United States—a statue of George Washington, opposite the National Gallery. Trafalgar Square is a busy open space, with its stream of vehicles and pedestrians. Personal interest can be brought into the film with close shots of children feeding the tame pigeons near the ornamental fountains.

Another five minutes' walk, along Haymarket, will take the visitor to Piccadilly Circus, "the hub of the British Empire." Again we have a scene of bustling movement; therefore, the shots should be short and the tempo quick. Use a few feet on the flower sellers (another London type) near the statue of Eros. Stay for a while at Piccadilly Circus; it is interesting in itself, and something specially useful to give vitality to the film is almost certain to be observed.

At the underground station, below the "Circus," buy a ticket to Bond Street station. Take the Bakerloo line train going north, and change at the first station (Oxford Circus) to the central line. Bond street is the next station *west*. There you will be near Grosvenor Square, the nerve center of the American armed forces in Britain during the recent war. As the United States Embassy was also located there, the district became known as "Little America." England's memorial to President Franklin D. Roosevelt will be in Grosvenor Square. The American visitor will be sure of his ground in this neighborhood.

All that I have described can be covered in a morning's outing; and it is possible that time may permit a few more shots of the real life type in Hyde Park and Kensington Gardens—really all one open space—adjoining Grosvenor Square. There will be horse riders in Rotten Row, birds and children at the Serpentine (a large lake), and more children at the Peter Pan statue. On Sunday [Continued on page 264]

Photographs courtesy The Travel Association of Great Britain and "Liverpool Daily Post," England

• A Sunday orator in Hyde Park harangues a partly amused audience, while, at right, the Houses of Parliament stand solemn and imposing.

# PRACTICAL FILMS

## The general movie as used for various purposes

WILLIAM HOWE, ACL

### BLACK BOOTY

Gay animation and graphic cross section miniatures are used to tell the story of *Prospecting for Petroleum*, the Shell Oil Company's new twenty three minute Technicolor film, prints of which are available in 16mm. and 35mm.

The producer, George Pal, celebrated for his stop motion puppets, has assembled five noted narrators to deliver the sound on film commentary and give voice to his half pint actors: Conrad Nagel, H. B. Warner, Gayne Whitman, William Wright and Jack Mather perform a very clever job of lip synchronization with the animated dolls, while the picture shows how the humbug methods of early oil prospectors have been replaced with highly sensitive instruments which use our knowledge of geology and physics, to discover oil bearing strata.

This entertaining and instructive movie, the first in a series which will cover every phase of the petroleum industry, can be obtained with teacher's aid manual and wall charts by writing to Shell Public Relations Department, 50 West 50th Street, New York 20, N. Y., if you live east of the Rockies; Pacific Coast residents may order it through the Shell Motion Picture Department, 100 Bush Street, San Francisco, Calif.

• George Pal technicians arrange models for the medicine show scene in *Prospecting for Petroleum*, sponsored by the Shell Oil Company.

### FROM SITE TO CITY

Amateur filmers contemplating a movie about their city or community will be interested to see the fine promotional picture which Associated Screen News, Montreal, has produced for the Chamber of Commerce of the City of Hamiliton.

*Portrait of a City*, a new, twenty minute, 16mm. color film, begins with a reenactment of the founding of the city, in the costumes of the era, and proceeds to a camera survey of life in the community today, stressing its strategic location and scenic setting. Hamilton's recreational and cultural facilities, business and industrial life and fine residential areas are included in the production.

The picture will be distributed throughout Canada and the United States, with ultimate overseas screenings.

• Associated Screen News' *Portrait of a City* relives the landing of the explorer La Salle at the site of modern Hamilton.

### MEMBERSHIP "DRIVE"

League members are more active and ambitious than ever this spring: George Valentine, ACL, has just completed filming a 400 foot, 8mm. Kodachrome instructional movie which will be used to acquaint clients and apprentices with the highly detailed operations performed by the employees of the Magazine Photo Engraving Corporation in reproducing color pictures for national periodicals. Mr. Valentine plans to clarify the manifold steps in photo engraving with a narration by E. R. Eaton, to be disc recorded.

L. Earl Hunt, ACL, is engaged in producing a story film which will highlight the opportunities of living in Lubbock, the prosperous Texas city which has been called "The Hub of the Plains."

Leonard O. Guenther, ACL, is making a picture which will show the services rendered by the Volunteer Ambulance Service, of Waterloo, Iowa; judging from the number of requests the staff of the Amateur Cinema League has had for travel treatments and place studies, the summer season will produce a bumper crop of vacation films.

### LENS LORE

Movie clubs will be interested to know that a new 16mm. Kodachrome film about the much discussed topic of lens coating has been made for Acra Instruments, to be distributed among club groups and cinematographers' societies. *Lens Coat Notes*, a 300 foot silent production by Joseph Yolo, presents brief [Continued on page 271]

# AMATEUR CLUBS

## What organized groups are doing everywhere

Al Morton, FACL

• Trophies for 1944, 1945 and 1946, delayed by the war, are presented by the Utah Cine Arts Club, Salt Lake City, at the fifth annual banquet.

**Fourteenth for MMPC** Seven hundred members of the Metropolitan Motion Picture Club, ACL, of New York City, and their guests packed the auditorium of the Hunter Playhouse for the fourteenth annual gala night held in April. Seen on the screen were *Design in White*, by Joseph J. Harley, FACL; *Motion*, by Henry E. Hird, FACL; *Tiny Town*, by Edmund Turner, of Detroit, Mich.; *Doghouse Blues*, by E. H. Sparks, ACL, of Bristol, Conn., and *Bryce Canyon Trails*, by Frank E. Gunnell, FACL.

The Metropolitan Motion Picture Club announces with sincere regret the death of George Ward, ACL, a former president and a charter member of the club. A maker of fine movies and a creator of many of the club's innovations, George Ward was recognized as an unselfish, loyal and worthy friend of his fellow filmers.

**Denver elects** At a recent meeting, the Denver Cinema League, of Colorado, elected its first set of officers. On the 1947 slate were F. D. Graetz, ACL, president; Carlton Cook, ACL, vicepresident; Harry Bergstrom, secretary treasurer, and E. A. Saegart, ACL, director of publicity.

At the same meeting, the club planned its first project, which is to be a film about safety, made with the sanction and cooperation of Captain Durkop of the Denver Police Department. A fine start for an "on the ball" group.

**Contest in Chicago** The Chicago Cinema Club, ACL, has just concluded one of its most successful club contests. The entries included 8mm. and 16mm. movies, as well as a further subdivision into travel and non-travel classes. The winners in the 8mm. group, non-travel class, in order were *The Devil's Jackpot* and *Rodeo*, by C. C. Koch, and *Yuletide*, by H. P. Bennett, ACL. Mr. Koch also won the first prize in the 8mm. travel class, with *The Call of the North*.

*Song of Autumn*, by Charles C. Hammack, *Back to School*, by Felix S. Pollack, and *Time Marches On*, by J. S. Franks, were the winners of the 16mm. non-travel class, while, in the travel class, *LaJolla*, by Willa I. Doubson, *Aquacade Americana*, by B. J. Babbitt, and *The French Quarter of New Orleans*, by Marion and Lydia O'Conner, took the top honors.

**Brooklyn packs stands** The Brooklyn Amateur Cine Club, ACL, has again filled the St. Felix Street Theatre for a gala night showing of fine amateur movies. Included in the program were *Doghouse Blues*, by E. H. Sparks, ACL, of Bristol, Conn.; *Tiny Town*, by Edmund Turner, of Detroit; *Vacation With Pay*, by Irving Gittell; *Safari*, by Charles Benjamin, ACL, and *The Dizzy Top*, by Patricia and Ryne Zimmerman, ACL, from Milwaukee, Wisc.

**Officers for Rockford** At their eighth annual banquet, the members of the Rockford Movie Makers, ACL, of Rockford, Ill., elected their new officers for the coming year. Paul Dahlman became the new president, Algot Peterson, the first vicepresident, Vera Johnson, the second vicepresident, Fred Shute, ACL, the treasurer, and Hazel Nelson, ACL, the secretary.

In addition to the installation procedures, an excellent meal and a fine program of sound on color films were offered for the entertainment.

C. M. DeBevoise, ACL

• The Metropolitan Motion Picture Club, ACL, in New York City, screens its fourteenth annual gala night program to a capacity audience in the Hunter Playhouse.

**South Side selects** B. W. Stolte was chosen as president, J. Cornelio as the first vicepresident, C. Seymour as the second vicepresident, A. Stigers as the secretary and W. Regan as the treasurer at a recent banquet meeting of the South Side Cinema Club, of Chicago.

In addition, the following films were awarded prizes at the same meeting: in 16mm. class A, in order, *Christmas at Our Home*, by Stanley Sims, ACL; *The Artist Goes West*, by Gerald Richter; *Jasper National Park*, by L. M. Turnham. *Vacation*, by John A. Harlan, ACL, won the class B, 16mm. award. In the

[Continued on page 273]

# NEWS OF THE INDUSTRY

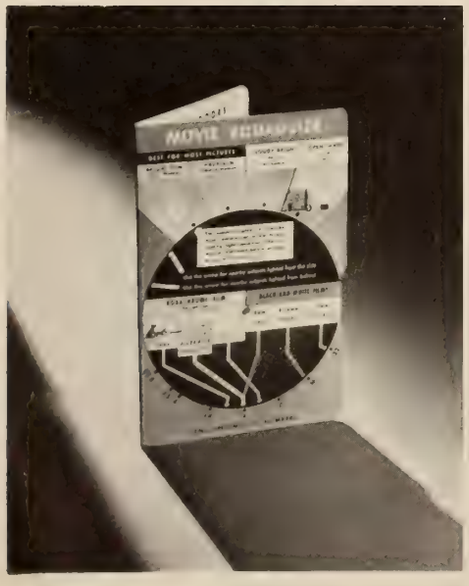
## Up to the minute stories on latest developments

JAMES YOUNG, ACL

**Eastman Kodak** A pocket size computer for calculating correct camera settings has been released by the Eastman Kodak Company. Known as the Movie Kodaguide, the computer covers practically all movie making situations involving Ciné-Kodak black and white film or Kodachrome, both indoor and outdoor. The Movie Kodaguide replaces the Ciné-Kodak Outdoor Guide and the Ciné-Kodak Indoor Guide, and it will be available through all Kodak dealers.

The 1946 Progress Medal of Great Britain's Royal Photographic Society has been awarded to Kodak's John G. Capstaff, prominent photographic researcher for more than thirty years. Mr. Capstaff has some sixty odd patents to his credit and is known to the movie making field chiefly for his application of the photographic reversal process to amateur filming—an application which paved the way to inexpensive movies.

*Exposure Indexes and How to Use Them*, a comprehensive explanation of the new ASA exposure indexes, may be secured in pamphlet form by writing to Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.



• The Movie Kodaguide, from the Eastman Kodak Company, is a handy computer for finding correct camera settings.

• To conserve Lektro camera batteries, the "Powr-Savr" converter has been released by Associated Photo Products.

**Associated Photo** Owners of the Lektro camera who have alternating current available as an electric power source will be able to conserve their batteries by the use of a "Powr-Savr" converter now being marketed by Associated Photo Products, 152 West 42nd Street, New York City. Though rugged, the "Powr-Savr" is small and light in weight. It may be used with all models of the Lektro camera.

**Camera Specialty** Specifically designed for Ciné-Kodaks Model K and Magazine Ciné-Kodaks, using the $f/1.9$ lens, the Model CC is the latest in the line of Wirgin Ciné-Amplon wide angle lenses. With the addition of the Ciné-Amplon Model CC, the field of view is increased from twenty one to forty two degrees. Twelve models of Ciné-Amplon wide angle lenses are now available. A brochure concerning them may be had from Camera Specialty Company, 50 West 29th Street, New York City.

• The Morton Bettar, a coated telephoto which doubles the focal length of 16mm. lenses.

Camera Specialty is also distributing the new Franklin President editor and the Franklin editing board, which consists of two rewinds and a heavy duty all metal splicer.

**Morton** Doubling the focal length of 16mm. camera lenses to which it is attached, the new Morton Bettar coated, focusing mount telephoto lens may be used in conjunction with one, one and one half, two and three inch lenses. Two basic models for one inch lenses screw directly into the camera lens, while special adapters are available for the other focal lengths. The Bettar lens is produced by the Morton Company, 86 South Sixth Street, Minneapolis, Minn.

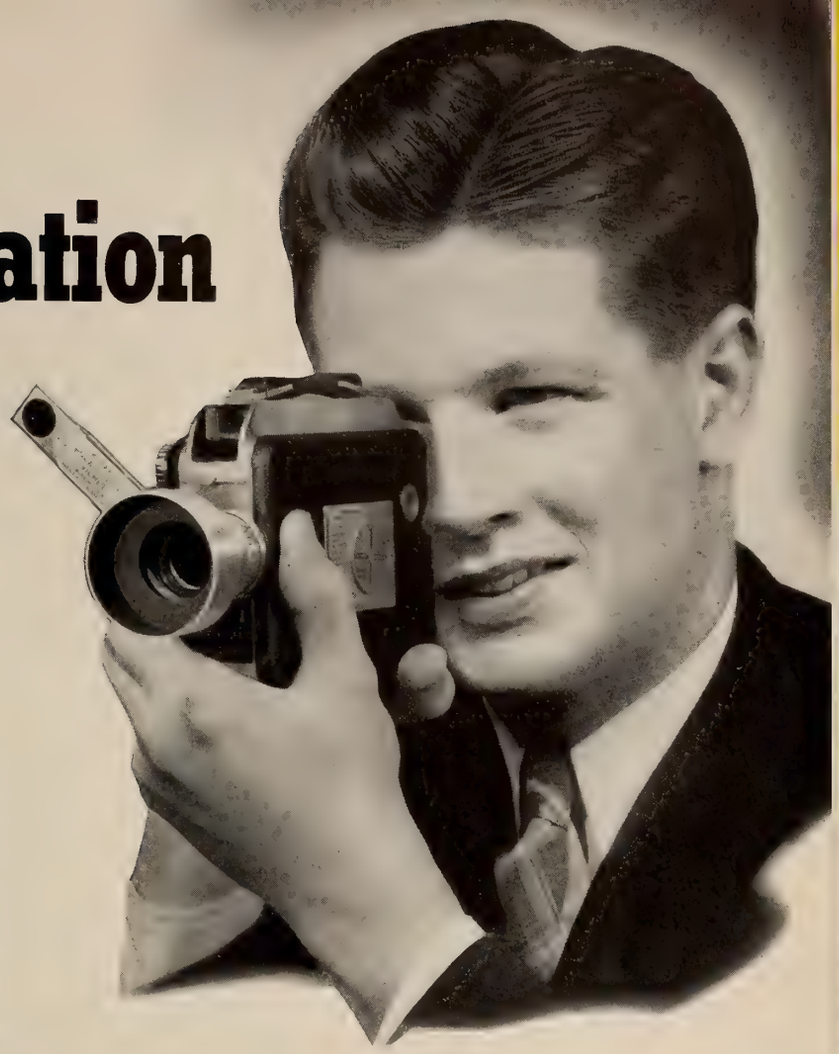
**Victor** According to Robert M. Shapiro, sales director of Byington & Company, of Rio de Janeiro, Brazil offers an unlimited market for American goods. Mr. Shapiro, making his comment on a recent visit to Victor Animatograph Corporation, Davenport, Iowa, drew an economic parallel between Brazil and the United States of the last century. He also announced the coming installation of film libraries throughout Brazil. "Our chief difficulty," he said, "will be to get film with Portuguese sound track or titles."

**General Electric** The General Electric lamp department, Nela Park, Cleveland, announces a revised photolamp data sheet, featuring a section on new photolamp specifications. The sheets are available through photographic dealers.

**DeJur-Amsco** Reading both incident and reflected light with one hand operation, the Dual-Professional "Lifetime" meter was recently introduced by the DeJur-Amsco Corporation, Long Island City 1, N. Y. It is said to be highly sensi-

[Continued on page 268]

# Kodak Combination Lens Attachments



FILTERS . . . Portra Lenses . . . Pola-Screens . . . Lens Hoods—here's a system by which one investment permits the use of any or all of these picture-bettering attachments on your movie and "still" camera lenses. (Still cameras take, in addition, Telek Lenses and Pictorial and Portrait Diffusion Disks.)

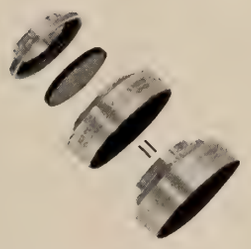
An Adapter Ring fits snugly over the lens barrel . . . the attachment of your choice slips into the Adapter Ring Insert which then screws into the Adapter Ring. Easy to use? Yes, and remarkably versatile, too. Through the use of Retaining Rings instead of an Adapter Ring Insert, you can combine attachments—use *every one* of the above accessories in a single, effective assembly.

You'll find it an economical system. For, while over forty sizes of Adapter Rings are provided to assure an exact fit for each individual lens, there are only four sizes —or series—of attachments. *You can use the same attachments on all lenses in the same series-group.* And even if you own lenses in more than one series, chances are you can fit all your lenses with one inexpensive set of attachments through the use of a Kodak Step-Up Ring which lets you use attachments of one series on lenses of the next smaller size group.

Your Kodak dealer has the full story on this handy way to wider-range movie and still picture making. Better see him—and ask for copies of the free folder, *Ciné-Kodak Filters and Other Lens Attachments,* and the free booklet, *Kodak Filters and Other Lens Attachments.*

## A FEW OF SCORES OF POSSIBLE COMBINATIONS

**Here's the basic system—a Filter (or any other single attachment) fits snugly between Adapter Ring and Adapter Ring Insert.**



**For reduction of flare—the Adapter Ring, Filter Disk, and a Lens Hood. The Lens Hood doubles as the retaining element.**

**Adding a Pola-Screen to the combination—Adapter Ring, Pola-Screen, Filter Disk, and Lens Hood make up this unit.**

**Still another possibility—Adapter Ring, Portra (close-up) Lens, Retaining Ring, Filter Disk, and Lens Hood.**

**EASTMAN KODAK CO., ROCHESTER 4, N. Y.**

Kodak

# Filming the Big 3

[Continued from page 237]

From Grand Canyon to Bryce you will be retracing your steps as far as Mount Carmel, but from there to Bryce will be virgin territory again. Don't forget the side trip to Cedar Breaks if you intend to include it. It is similar to Bryce, and it should be viewed first, as it would seem a little weak after seeing Bryce. Another scenic thrill will be beautiful Red Canyon almost at the entrance to Bryce, and which the highway traverses. Red Canyon is probably the most vividly colored terrain to be found anywhere.

### *BRYCE CANYON NATIONAL PARK*

Bryce is one place where exposure may trip you up. For here at Bryce exposure meters act much as they do when you use them over snow. In other words, the needle goes wild. On bright days, readings of *f*/16 and higher are commonplace. Now, any experienced Kodachrome user knows that the emulsion does not take kindly to exposures above *f*/11, regardless of what the meter says —and now the manufacturer so instructs the user. Just remember that, when you are tempted to reach for some of these high numbers. Naturally, this admonition, both from the film manufacturer and the writer, is based on the assumption that your movie camera is delivering the correct rated exposure at normal operating speeds.

I was filming at Bryce one day when a man walked up and asked what exposure I was using. I told him *f*/9 for that particular shot, whereupon he exclaimed that he was using *f*/16 and that, if he had a smaller opening, he would use that. Well, my film turned out perfectly; but I have often wondered how his looked.

One thing I have found to be very helpful when exposure becomes difficult to determine; that is to fall back on basic exposure. Basic exposure is the film manufacturer's recommendation outlined on the little folder packed with the film. Many movie makers entirely overlook this valuable little guide. Another method of determining exposure, when the meter is erratic because of reflections, is to take your reading from the sky and to calculate your exposure from that. Naturally, you should not take your reading near the direction of the light nor use this method if the sky is diffused with clouds or haze. Your last resort is still basic exposure.

You cannot truthfully say that you have seen Bryce unless you go down into the Canyon and along the trails. Don't overlook the more famous features of the park, such as Queen Victoria, The Cathedral, Ostler's Castle and Tower Bridge, or your film of Bryce will be incomplete. They are plainly marked on the map supplied by the rangers at park headquarters and are easy to find. Anything you get in addition will be welcome when you edit.

• Al Morton, FACL, lines up his camera in a "Big Three" setting.

As to the best time of day to film Bryce, it is all day long. However, certain formations are best filmed at a certain time of day. For instance, Queen Victoria is best shot shortly after noon, Ostler's Castle in the morning, The Cathedral any time except midday and Tower Bridge any time, if it is viewed from the south.

It is hoped that these suggestions for filming "The Big Three" will be of genuine help to you and lessen, to a large degree, the handicap of movie making in unfamiliar places. Good luck, and good shooting!

# Welcome to Los Angeles

[Continued from page 241]

the oldest in Los Angeles. A view northward, down the street, gives the mood of the place. Move down the street, taking medium shots and many closeups of street vendors, sidewalk cafes, glass blowers, pottery and candle making. Much human interest is here. Catch the nimble fingers of the Mexican woman patting out the tortillas and baking them. José, the candlemaker, wearing a colorful costume and sombrero, is unusually good picture material. A closeup of liquid wax is followed by a shot of him pouring it over some of the candles as they are rotated on the large frame; the sequence ends with various stages of completion and then a group of the finished colored candles held by José.

The north end of Olvera Street brings you out on Alameda, looking across the street to the Union Station. The best long shot is obtained from the corner of Alameda and Macy (one block south) including olive trees and the tower. Inside the patio are citrus trees, palms, olive trees and flowers.

Going south to Sunset Boulevard and west to Park Street, turn left and get a long shot of Angelus Temple—where Aimee Semple McPherson held forth —from the top of Park Street, which gives the best angle to obtain good footage of the round temple, with a theatre marquee advertising the services.

Going north on Glendale Boulevard, which edges one side of Echo Park, we reach Riverside Drive, then go left to Los Feliz where we find the entrance to Griffith Park. Here you can select your own shots—four golf courses, a zoo, human interest in the children's playground, a miniature train, flowers and, at the far west end, Ferndell with its sub-tropical plants, giant ferns, elephant's ears and many beautiful blossoms.

On up the hill we go from Ferndell to the Planetarium. Get a medium shot of the building and the obelisk, then move back to the far end of the parking lot, slightly up the hill, and take a wide angle long shot of the planetarium with a good view of the north end of the city below and the sun sinking into a maze of buildings in the west.

### SEQUENCE III

Title. *Hollywood is a state of mind, not a place—for the showmanship of the film capital is reflected in the everyday institutions of Angelenos.*

In the morning go west on Wilshire Boulevard to Western, right on Western to Melrose, then left to the 5400 block; to your right you will see the entrance to the Paramount Pictures Studio. Three blocks West on Melrose at Gower is the R.K.O. Studio. Turn right on Gower to Sunset. On the north side is the Columbia Broadcasting Studio. Westward two blocks on Sunset is The National Broadcasting Company's Studio. Between these are the Palladium, on the north side, and Earl Carroll's on the south side of Sunset. The outside front wall of Earl Carroll's is entirely covered with autographs (enlarged in cement blocks) of theatrical people. Stand across the street and west of the building, to secure a long shot; then select your favorites for closeups of the autographs.

Turn right on Vine to Hollywood Boulevard. Here is a corner that receives much publicity. Select what you find most interesting in the people passing. Most of the super-extroverts and exhibitionists of the lesser lights of Los Angeles find this a good corner to develop their ego-eccentricities—and some of them make good pictures.

Continue west on Hollywood Boulevard to Grauman's Chinese Theatre, in the 6800 block. The best shot is obtained from directly across the street; be sure to get the Chinese Towers into the composition. In the front court, select the foot and hand prints of the stars. These are difficult, but can be filmed by having a girl place her hands and feet in the imprints to emphasize them, using light colored or red shoes, to offset the sameness of the cement.

The autographs can be traced with the girl's hand.

Back two blocks to Highland, then north on Highland, and we are at the Hollywood Bowl. The statue at the entrance is best filmed from across the street; then we walk up Pepper Tree Lane, catching the laciness of leaves where the sun is shining through. Climb to the last row of seats in The Hollywood Bowl and shoot down to the shell and the stage. From July 1 through September 10 it is possible to secure some daytime audience shots. Also, five nights each week, during this period, the Bowl is filled with music lovers, and spectacular night shots can be made from the top of the Bowl and from the high side of the parking area behind the shell.

Return south on Highland to Third Street, then go west to Fairfax, passing up prosaic restaurants for a lunch in a Glorified Grocery Store—The Farmers Market—the penultimate of all outdoor markets in Los Angeles. Walk up and down the "streets," shooting close-ups of the luscious foodstuffs, tropical birds, goldfish and many other gaudily brilliant items. Select your food from various stalls and eat under a gay umbrella in a sunny patio, having your camera ever ready to get shots of movie stars and other famous people who are doing their marketing and having lunch too.

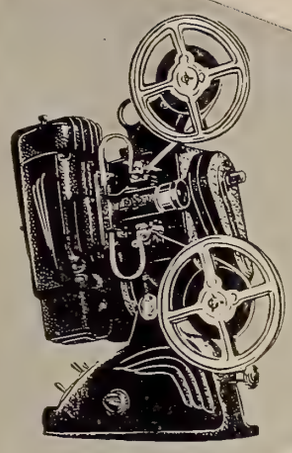
Continue west on Third to La Cienega, then north to Sunset right to Crescent Heights Boulevard, about ten blocks, make a "U turn" and start your pictures of the "Sunset Strip." Shoot right and left as you choose the shops, restaurants and nightclubs, to the 9400 block.

Next turn left down Palm Drive to Santa Monica Boulevard, make a "U turn" and start your tour of the homes of motion picture people, following the detailed guide sheets obtainable at the All Year Club at 517 West Sixth Street, in downtown Los Angeles. Two and a half to three hours through tree lined streets, up and down hillsides, where some homes spread their grounds over twenty acres, and you are in Westwood Village. Return east on Wilshire from the Village to La Cienega, then north, shooting a few of the famous restaurants from Wilshire to Sunset, and continue east on Sunset.

To complete your Hollywood sequence, take the pretty girls you shot at the Beverly Hills Hotel and the Bel Air Hotel (while visiting the movie stars' homes), at the Beverly Wilshire, the Ambassador, the beaches and along the way, and weave them into the scenes that represent Hollywood.

* * *

If your sojourn in the City of the Angels coincides with the July 7 meeting of the Los Angeles Cinema Club, by all means, as a visiting fireman, ar-

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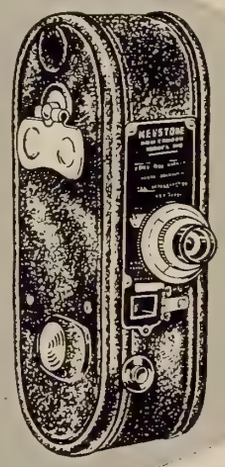


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range to attend our Gala Mid-Year Contest and dinner and view the picture entries to be exhibited by the membership. Later in the summer, on August 10, a field trip is planned under the auspices of the Club. Ace cameramen from various Hollywood studios will direct the members in picture technique.

The Los Angeles Cinema Club welcomes you; if you are interested in attending the dinner or going on the field trip, or in any meeting the first Monday of each month, please write the Club's secretary, Jack Shandler, 3959 West Sixth Street, Los Angeles 5, California.

## Creative cutting

[Continued from page 242]

in the seven locales which occur previously in the film. But, in the middle of the action, she stops abruptly and looks sharply out of the frame, moving her eyes or head from left to right, as if she were following an action. Between each of these six or seven shots is cut a shot from a reverse angle of the same girl running rapidly from left to right through the opposite part of the same locale.

Here the action "across the splice" is the movement—left to right—which is performed alternately by the watcher and the runner. The impression is that she is running backward through time, through all the actions which she herself has carried out, and which she can see herself still carrying out, and that she, who is carrying them out, can also see the one who runs by. The verbal description of this sequence is very awkward, but that is so because the reality created is so completely a visual one that it is almost impossible to convey in verbal terms.

Not only can different periods of time be made simultaneous by such manipulations, but *different orders of time* can be made to seem to occur simultaneously. In the opening sequence of *Ritual in Transfigured Time*, there is a sequence in which one woman is winding a ball of wool as another woman holds the skein which feeds it. They are first shown sitting opposite each other, facing each other, and, after this has been established, medium close shots of each of them in profile are alternately inter-cut. However, while the woman who winds up the ball does so at a constant rate of normal speed (twenty four frames a second), each successive shot of the woman with the skein is increasingly slow motion, the first inter-cut of her being at twenty four frames a second, the second one at about forty eight, the third at sixty four and the fourth at 128. Thus the time of one woman remains the normal order, whereas that of the other becomes increasingly slow motion; but they are made to seem, by inter-cutting, to be taking place simultaneously.

Shooting and cutting cannot be approached separately without disastrous results, as any one who has brought back a large collection of odd, improvised shots from a vacation trip, and could not put them together into a film, will acknowledge. However excellent the pictorial quality of these individual shots, they simply do not come together to make a film of any appreciable form or continuity, except where several shots, accidentally, may share rhythm, direction or some other editorial relationship.

16mm. scenes by Maya Deren

• Planned to suggest different orders of time existing side by side, the sequence begins with the spatial orientation of the two girls. Its continuity is sustained by the movement of the hand, which introduces the girl entering the room and leads her, through a reverse angle, to scene three. Once this face to face position is established in normal speed, the two are never again shown together. In filming them separately, it is now possible to picture one in increasingly extended time (up to 128 frames a second), taking part in actions with the other moving through a normal time extension.

One of the factors which may contribute to this state of affairs is that the exposed film is permitted to accumulate and is developed in a batch after returning home. My opinion is that, if film makers did all in their power to see what they have already shot before shooting any more, they would be able to shoot with their final cutting film in mind. I should have found it impossible to make my films during the war were it not for the fact that the Ansco monochrome film which I used was processed promptly enough for me to be able to see the rushes on one day's work before proceeding further; for, no matter how careful the paper planning, it is in the actual film that one can see precisely the rhythm of movement which must subsequently be maintained, or the directional reference which must be answered in the inter-cut.

I think that it is, by now, apparent that, once cutting is understood as an organic part of the planning of a film, in the sense that one shoots to cut, the combinations which can be worked out between motion across splices, timing, spatial orientations within the frame, etc., are endless or, at least, excitingly rich. There can be no rules established to govern when and where to follow closeup with long shot or vice versa, since this cannot be thought of as a cutting problem independent of the camera work and the film as a whole. In some conditions closeup must follow closeup, as when the proximity of people is to be established who are, in actuality, separated. In other cases such procedure would not even make sense, much less tension, continuity or any other film virtue.

With all such possibilities at the disposal of the film maker, it is inconceivable that the creative possibilities of editorial planning should be longer ignored.

## The family tries drama

[Continued from page 239]

herself out of her chair and along the lawn. When she used the croquet mallets as crutches, she was told to try to put most of her weight on the mallets and to hobble and not take definite steps.

Our next problem was filming a letter from a physician that tells of the need of a shock. Here again we resorted to positive film for making the test shots, to determine the type of paper and the number of letters in a line. We had to make many changes in the letter before we finally filmed it on Kodachrome. It was mounted on the

title board, and a thumb rested in the lower left hand corner, to give the impression that the paper was being held. We found that cream paper, double spaced typing and a new black ribbon worked best.

Lassie, in the story, is run over, after she has brought Arlene a ball which Arlene throws for Lassie to retrieve. When the time came for Arlene to tell Lassie that she wanted her ball, Lassie was taken into the garage and shown the ball, then taken back to Arlene, so that, when Arlene told Lassie to get the ball, she knew just where to go.

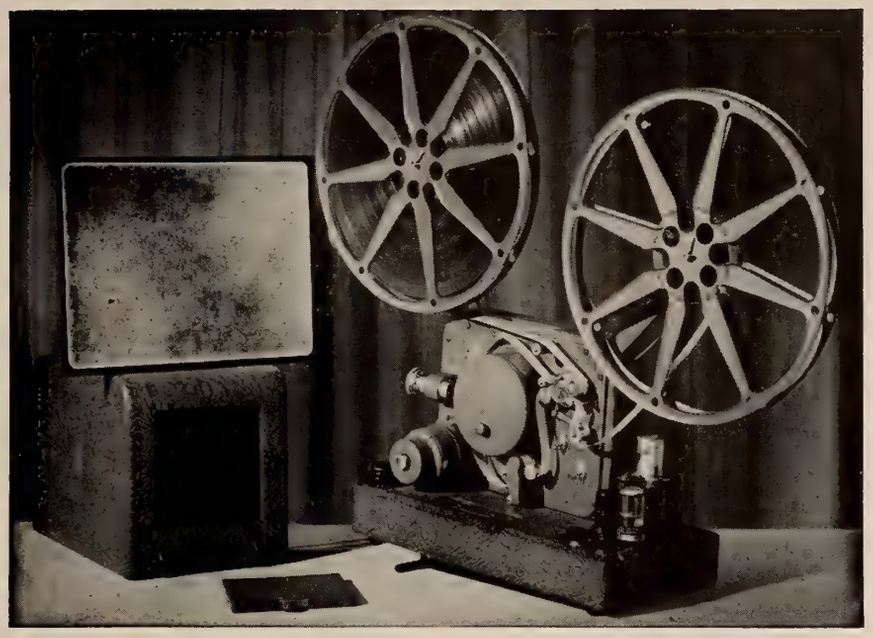
Now came our biggest problem, the accident—to create it without any one really getting hurt. In order to give the car the effect of great speed, it was filmed at eight frames a second. To give the impression of closeness, the radiator grille of the car was shot with a one inch telephoto lens, as it came directly head on. The accident sequence was shown in this manner; ball going into street; long shot of speeding car; dog about to pick up ball; large, oncoming closeup of front of car, cut exactly as it filled the whole scene, and then a shot of the dog lying still and limp near the curb. This accident was really created on the editing board by careful cutting. We have Lassie trained to "play dead"; so, it was an easy matter to shoot the footage we needed of her lying on the street.

In the story, the father is so amazed when Arlene stumbles across the lawn that he drops a tray of cold drinks. The first time we shot the tumbling tray of orangeade, we filmed it at sixteen frames a second, causing the glasses to drop too fast; so, we shot the scene at twenty four frames a second, which gave a much better effect. Several weeks before we were ready to shoot the movie, we put Lassie's large bandage (which she wears after the accident) around her middle, so that she would get accustomed to it.

To give the appearance of depth, each scene should have an object of some sort in its foreground. Such an object does not always exist; so, we use what we call our "portable foreground." It consists of two milk bottles or heavy vases into which we put small branches of trees, shrubs or flowers. This produces a very effective foreground and can be placed wherever it is most pleasing.

We feel that no movie is complete unless it has appropriate background music. For this picture we used some of the musical scoring from the movie *Spellbound*, parts from Loeffler's *A Pagan Poem* and, for the final gay scenes, Gauthier's *Le Secret*. These records were re-recorded on our home recorder, which is synchronized with the projector.

From our experience, we might offer a few suggestions that may aid others.

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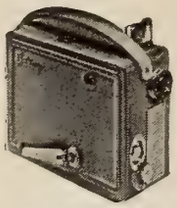

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A dog should not be fed before he faces the camera, for a hungry dog is active and alert; he should be rewarded with tidbits, to keep him interested and obedient. Use many closeups, because a closeup of any animal creates interest. Obedience is also very important, but your dog must obey *willingly*. If he shows that he is being commanded and if he looks cowed and reluctant to do as he is told, the screen results will be bad.

We believe that, in making movies of children, one of the most important rules to remember is "positively no spectators." Nobody should be watching or trying to help, who is not directly connected with your story. Just *one* person should direct the children, and he should help them, down to the smallest detail. The director should not stand near the camera when he is talking to a child actor. If he does so, the child will be tempted to look at the camera.

Explain very clearly what is expected of the child. Act out a scene first yourself, if need be. Shoot each action separately, stop to give further instructions and then continue. By very careful planning and rehearsal before shooting, the retakes can be kept at a minimum.

In filming *The Magnificent Accident* we tried, as best we could, to show the strong affection between a child and her dog. To have our efforts rewarded by having our movie selected as one of MOVIE MAKERS Ten Best Films for 1946 made us believe that we had succeeded.

## All moving things

[Continued from page 243]

P. Grant, famous photographer of wild life, showed some pictures at the Museum of Natural History in New York City, of birds in flight. They had been taken at 128 frames a second. This required a special camera that is built to take pictures only at this speed. Being greatly interested in bird photography, I purchased a camera of this type that year but had never used it, because of the war.

The idea of *Motion* brought this camera to light and, with it, I took several diving pictures, ocean breakers, a young lady doing a "walk over," as well as gulls and ospreys in flight, all at this speed. The osprey landing on its nest looked like a helicopter, and the sequence brought to light the fact that gulls push the water five or six times with their feet in taking off.

In my youth, I was always intrigued with the physical phenomenon of a ball being supported on a small jet of water. This made a good subject for *Motion*, although it was a bit messy. To get the

blue sky for a background, I fastened a quarter inch tube in the end of the garden hose, by wrapping it with electrician's tape. Then I tied the hose to the side of a stepladder, to get the jet high enough to give a good sky background. With a gust of wind the ball would fall off, and each time that I replaced it I would get a wet shoulder, but the result was quite pleasing with a white ping pong ball floating against a slightly underexposed blue sky.

Filming smoke rings was quite a difficult undertaking, and many feet of film yielded very disappointing results. The best was finally obtained by making the smoke ring pass within four inches of the reflector of a No. 1 Photoflood lamp, and, while the ring was in this very small area, recording it at 128 pictures a second. To get perfect exposure at 128 pictures a second was very simple. If the meter called for $f/11$, as it did for ocean breakers and the diver, then the rule that each larger stop doubles the light and each doubling of speed decreases the light one half was applied, and the resulting exposure was $f/4$.

The formation of crystals was next attempted, as an example of microcinematography. I soon found, however, that the microscope would cover only a very small portion of a drop of liquid. Thus, I turned to the method known as macrocinematography, which is the use of an extension tube between the lens and the camera. Using a two inch tube and a two and a half inch telephoto, I got a field that would just take in a small drop of liquid. Inasmuch as extension tubes reduce the $f$ value of a lens, it was a case of using a wide open ($f/2.7$) stop and all the light possible. The light was one No. 1 Photoflood in a reflector, placed four inches from the subject. The background was a piece of blue cardboard, to contrast with the orange colored solution or to emphasize the white crystals. The speed of crystallization was forced by placing an electric soldering iron one half inch from the drop and using a saturated solution of the chemical. The chemicals employed were bichromate of soda, ammonium chloride and ammonium oxalate.

How to make a lively title for this picture required some study before executing it. I wanted something different and professional in appearance. This meant superimposed letters on a "live" background. Not only this, but I wanted the letters M-O-T-I-O-N to revolve in the picture. The background selected was the pendulum of an old grandfather's clock, typifying motion. So, the first thing was to film the pendulum in motion with a fade in and a fade out and the use of two No. 2 Photofloods.

This section of film was then rewound, and a device was prepared to


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make the title *Motion* revolve. A disc was made of wood twelve inches in diameter. In the center a hole was bored and a quarter inch metal spindle, about six inches long, was driven into the hole. Then the face of the disc was covered with black velvet, to prevent reflections and to protect the original shot of the pendulum. Then the letters M-O-T-I-O-N were glued in position at the center of the disc, and the spindle was placed in a twist drill brace.

To steady the disc, the spindle rested in a notch on the edge of a board. One person then turned the handle of the brace, thus spinning the title disc. It was a simple matter to start the camera, fade in the letters, then slow it down and finally stop it when the word *Motion* was level. To determine the exact spot to stop, a nail was driven part way into the edge of the disc, and the disc was stopped when the nail came to a predetermined point in the board on which the disc was resting.

White titles superimposed on a "live" background were used all through the picture. To get this effect, the background is first shot in normal exposure with subjects containing no white areas where the title will later appear. Then the film is rewound to the point of beginning. White letters are then placed on a black background (black velvet stretched on a drawing board is perfect) and placed flat on the floor. A speed of eight pictures a second is used, if possible, to allow the cameraman time to watch the footage meter; and, at this speed if daylight is used, a stop of between $f/8$ and $f/11$ in sunshine gives perfect results. If artificial light is used, two No. 2 Photoflood bulbs in reflectors are clamped on the edge of a table, pointing to the floor. At this distance, a stop of $f/5.6$, at eight pictures a second, will give nice results.

One title called for a cup of coffee as a background. Black coffee was used, and the cup was white. Shot from an angle, the coffee cup appeared elliptical in shape, and the letters should be over the coffee only. Using a notebook, as one must in developing a motion picture, I drew a rectangle representing the complete field. Then very carefully looking through the finder of the camera, the elliptical coffee surface was sketched in as it appeared to the eye. When the letters were placed on the black velvet, they were located and shaped to fit the outline shown in the sketchbook. The result was perfect.

These, then, were the several techniques used in composing *Motion:* lapsed time, slow motion, micro and macrocinematography. Some of them involve a good deal of trial and error testing before success is attained. But, if you are looking for new and fascinating fields of cine endeavor, I recommend them to you—warmly and sincerely.

# London through your lens

[Continued from page 253]

afternoons one may get shots of the orators at the Marble Arch end of Hyde Park—possibly the best of the human interest pictures.

The second tour may be introduced by this subtitle:

*All the pageantry of the past is felt in the literary and architectural landmarks of Fleet Street and Old London.*

**Second tour.** Our second journey is in the direction of the City, the oldest and busiest part of the Capital. Start at Charing Cross, by Trafalgar Square and Whitehall, and walk down the Strand (left side) to Southampton Street, which leads to Covent Garden, the fruit market of the City. More London types are here, notably the porters who often carry eight or more baskets balanced on their heads.

From the fruit market, walk along Russell Street, to arrive, in three or four minutes, at Lincoln's Inn Fields (no connection with the President), which is almost pastoral in contrast with the busy City. Do not miss the quaint "Old Curiosity Shop" nearby, which is said to have given Charles Dickens the idea for his famous novel. Return to the Strand and Fleet Street through the lawyers' quarter and past the Royal Courts of Justice, which may offer useful scenes.

Buses run along Fleet Street to St. Paul's Cathedral, and from the top it should be possible to get overhead shots of scenes in the street of the newspapers. St. Paul's itself may now be viewed conveniently from a variety of angles, as there are surrounding open sites caused by war time bombing. Usually there is a good opportunity of more type shooting around the entrance to the Cathedral. Go inside and climb up to the stone gallery on the dome, to obtain extensive views of the City in all directions.

A walk of five minutes or so along Cheapside and Poultry takes the visitor to the Bank, the place of three big B's —Business, Banking and Broking. It is the conjunction of eight streets, the principal buildings being the Bank of England, the Royal Exchange and the Mansion House, the City residence of the Lord Mayor. Movie makers cannot fail to find lively shots here. Quick tempo is essential, and it may even be worth while riding past the Bank on top of a bus, to get overhead angles.

Along King William Street from the Bank is the Monument, a landmark of history, a column two hundred feet high commemorating the Great Fire of London. At the top some more good shots of the City area, St. Paul's and the River Thames can be obtained.

Close by, down Monument Street, and on the way to the Tower, is the Billingsgate fish market, where the porters may be contrasted with the fruit market workers.

The Tower is reached through Lower Thames Street. It is not a tower in the sense of being a tall structure, but is an old fortress, dating from 1066, and its history is a thread woven into the fabric of England's story. Like St. Paul's, the building is situated conveniently for shots from many viewpoints, the best being from the Tower Bridge across the river. With permission, colorful scenes may be taken, including the "Beefeaters"; these are the Yeomen of the Guard, in their picturesque uniforms.

The final views on this journey will be of the Tower Bridge. If possible, take them when the bascule roadway—the lower part of the bridge—is being raised, to allow the passage of large ships on the river.

The third tour is introduced by this subtitle:

*Lifeline of London is the ancient River Thames.*

**Third tour.** Our third excursion, partly on foot and partly by river steamer, does not need so detailed a description as the others. Between Blackfriars Bridge and Westminster Bridge, there is a sweeping bend in the River Thames, providing a series of fine shots for the movie maker who has an eye for attractive composition. Go first to the south side of Blackfriars Bridge and film the view looking westward. Then return to the other side and walk leisurely along Victoria Embankment to Westminster, about a mile and a quarter up the river. Keep an eye open for pictures with movement—there are usually plenty—and a satisfactory sequence of Thames side will reward your patience.

In closing, may I offer a few, brief suggestions: Let the action be within the frame; do not move the camera without a good reason. Intermix the scenes of *places* with shots of the *people* I have mentioned. The observant visitor will have no difficulty in choosing agreeable subjects. Good shooting to you!

*(Mr. Hesketh asks us to advise readers that in England it is almost impossible to obtain film stock, cine or roll film, except in March or September, when retail dealers receive their "quota" from manufacturers; presumably other European countries are similarly placed. The wise tourist will, therefore, have sufficient raw film with him. Customs officers usually permit a reasonable footage, for personal use, to enter the country without payment of duty.*—The Editors.)

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## 16mm. and 8mm. entertainment pictures

■ *Who's Who at the Bronx Zoo*, one reel, in 8mm. and 16mm. versions, both sound and silent, black and white, is distributed by Pictorial Films, Inc., RKO Building, New York 20, N. Y. Produced by Emerson Yorke, *Who's Who at the Bronx Zoo* provides an amusing and instructive reel of zoo life. Sequences devoted to the care, feeding and medical supervision of the animals are of particular interest, while another sequence shows the growth of a litter of orphaned tiger cubs from the bottle feeding stage to the peak of their development as jungle monarchs.

■ *The Master Key*, a serial in 13 episodes, 26 reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. A sinister spy ring, the invisible terror that is behind the ring and the G-men who are hunting for the terror are the basic ingredients of a tense mystery film. Milburn Stone, Jan Wiley and Dennis Moore are starred.

■ *Taxi, Mister*, five reels, black and white, 16mm. sound on film, may be had from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. It is back in 1928, and Tim McGuerin and Eddie Corbett, co-owners of one cab, visit the Bijou Burlesque Theatre. Love smites them, in the person of Sadie, the reigning queen of burlesque. Sadie has another amorous follower, however, of the gangster type. The story carries on to the ultimate victory of Tim and Eddie.

■ *Aqua Frolics*, one reel, in two 8mm. and three 16mm. editions, including sound on film, black and white, is available from Castle Films, Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. If you are a water sports enthusiast and like to make pictures of your aquatic activities—but are not quite a Tarzan—here is a perfect reel of stunts and daring exhibitions to splice in with your own shots of this summer's adventures. The film covers a wide variety of feats, from surf boats battling giant waves in Australia to fancy divers in California and outboard motorboat racers in Florida.

■ *Anthropoid Apes and New World Monkeys*, one reel, 16mm. sound and silent, black and white, is available from Film Highlights, Inc., 330 West 42nd Street, New York 18, N. Y. One of Dr. Raymond L. Ditmars's *Living Natural History Series*, this film presents four anthropoid apes—the gorilla, the orang utan, the chimpanzee and the gibbon.

■ *Playboy No. 1*, two reels, 16mm. sound on film, black and white, is released through Official Films, 25 West 45th Street, New York 19, N. Y. Professor Pierre Ginsbairge (Willie Howard) is en route to France by boat, when he is "conned" by some gangster shipmates. Part of the "conning" involves a blonde bombshell, whom Willie pursues with negative results. The mixture of plot and person leads to much slapstick.

## Filming in flight

[Continued from page 249]

one exception to this rule: a blanket of white clouds below the aircraft reflects brilliant, strong light; hence, this subject would probably film better at *f*/16.

Incidentally, when white clouds are below the airplane, it is a perfect time to make a few scenes of the cabin and the passengers. The light fills the shadows of the cabin. Try to get the passengers looking out of the window or eating, rather than gaping into the lens.

The two most exciting moments in air travel are the take off and landing. These may be filmed very easily from your seat, but there is a trick in making them look good; be sure to include a wing in the scene. It is the landscape rushing past the wing that gives the scene the feeling of speed that you will want to capture.

Don't forget to film a few continuity shots, at an airport, of an aircraft similar to yours, taxiing, warming up, taking off, flying and landing. These scenes are to be spliced into your film, to make it complete.

A very valuable aid to filming from the air in color is a polarizing filter. This filter will enable you to obtain a much more satisfactory picture of the ground, if you follow the simple expedient of looking at the landscape through the filter while rotating it. If the scene becomes clearer or the colors more brilliant at a certain angle of rotation, put the filter on the lens at that angle and shoot the scene. When you have the filter on the camera, be sure to open the lens one stop larger, to compensate for the absorption of light by the filter.

Some of the most spectacular scenery in this country is to be seen on the air trip eastward from Boulder City over the Grand Canyon. This is a flight that offers the finest filming of any in the United States. As the transport spirals up over Boulder Dam, Lake Mead's incredible blue expands almost to the distant horizon. The dam itself looks very white and very tiny, almost lost in the immensity of the desert.

Slowly Lake Mead dwindles to the Colorado River, which twists and turns as it works its way through the tangle of mountains in which it flows. The mountains gradually take on the salmon pink of the Coconino sandstone and begin to show the alternating layers of white and red that are the warning that the Grand Canyon is not far away.

If you have been watching for it, you will spot a patch of green at the bottom of a square walled canyon. This is Supai Canyon, where the Havasupai Indians live in practical isolation from the outside world.

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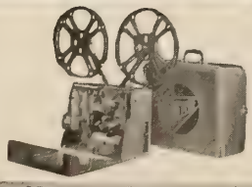

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Although the flight over the Grand Canyon is often very rough because of the heated air currents, the filmer is usually so occupied with his movie making that he rarely finds time to feel uncomfortable; but, if a heavy camera is used, it might be well if he equip it with a rubber eyepiece on the finder. Without this protection, it is entirely possible that a sudden upswing of the aircraft will result in a black eye—and one that will take a lot of explaining.

The rear cabin seats, though best for filming, are rougher than those in front, because the ship tends to pivot around its center of mass, the engines. But dont be discouraged; the views obtained are eminently worth the effort.

When traveling east, try to get a seat on the left side of the plane, so that you will be shooting with the sun behind you. Support the camera with your arms held close to your body. Do not lean your elbows on the window sill or touch the camera to any part of the plane, because engine vibration will be transmitted to your camera and cause all the pictures to be slightly but noticeably blurred. Your body cushions the camera and keeps it unaffected by the vibration.

Passing over cities, large rivers, lakes and waterfalls calls for the camera to show these familiar sights from the air. Although some of these views may be small, do not use a telephoto lens, because the optical properties of the Plexiglass windows are not good enough to produce clear results with long lenses. Wide angle lenses, however, may be used to good advantage for variation.

At sundown, some most striking views may be obtained of cities and natural formations. Long shadows, sunset colors, glimmering street lights or neon signs lend romance to scenes made from the air. Flying close to clouds or diving into a cloud blanket is always exciting film fare. Thunderstorms are awe inspiring and easily recordable experiences.

If you travel by air this summer, be sure to get some of these shots for continuity purposes. There is a grandeur and a sweeping quality about flight sequences which will set a powerful background for your experiences on vacation.

# News of the industry

[Continued from page 256]

tive and to be the only photoelectric exposure meter sold today with a lifetime guarantee. The meter is entirely automatic, incident light readings being made possible by a button mechanism that causes a baffle to drop.

**Universal** Adaptable to Universal Cinemaster II, Bell & Howell, Revere and Keystone 8mm. cameras, a new one and one half inch movie telephoto lens is announced by Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y. A coated *f*/3.5 objective, giving three time magnification, the lens has a micrometer focusing mount. It is equipped with two adapters.

**Bardwell & McAlister** Aligning titles horizontally and vertically for the Mult-Efex Titler is made simple by the new Mult-Efex Aligner. The "gadget," resembling a knife in appearance, is so designed that the handle will engage with the lens mounting of the camera, while the point finds the centerline of the title frame. It will fit all lens mounts and, though manufactured by Bardwell & McAlister of Hollywood as an accessory for the Mult-Efex Titler, it will be sold separately for other titlers.

**Willoughbys** The amateur movie maker who has heard his colleagues in the still field extolling the virtues of German equipment must not expect too much from overseas for a long time, according to Joseph G. Dombroff, president of Willoughbys, 110 West 32nd Street, New York City. Mr. Dombroff recently returned from a survey, at the United States government's request, of the photographic situation in Germany. About the only major motion picture production, he says, is being done by the Schneider Company, which is producing both 16mm. and 8mm. cine telephoto lenses. Quality, says Mr. Dombroff, will be excellent; but, he adds, there is a small matter of a forty five percent duty.

**Columbus** The Columbus Photo Supply Company is celebrating its third year of business at 1949 Broadway, New York City. Known by movie makers for many years at its Columbus Avenue address, the firm shifted headquarters during the war.

**DeVry** Increased sales and an overwhelming demand for all types of equipment have forced the practical doubling of plant manufacturing and assembling capacity by the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill. W. C. DeVry,

president, announces that DeVry equipment is being sold in sixty eight foreign countries.

**National Cinema** The 1947 catalog of National Cinema Service—the tenth anniversary issue—is now being distributed. The catalog provides a large listing of 16mm. and 8mm. films and all types of equipment. It may be had from National Cinema Service at 71 Dey Street, New York City.

**Haselton** Guy D. Haselton, producer of travel footage, is off for a summer of active shooting in the various national parks. The bulk of his summer will be spent in the Canadian Rockies and Yellowstone National Park. When home, Mr. Haselton is located at 7936 Santa Monica Boulevard, Hollywood 46, Calif.

**Camera Mart** A new list prepared by Camera Mart will be of interest to producers of 16mm., 35mm. and slide films. It includes cameras, developing machines, sound and silent cameras, recorders, projectors, amplifiers and all studio and laboratory equipment—both new and used. The list may be had by writing the Camera Mart, 70 West 45th Street, New York City.

**Peerless** "F8" aerial cameras are being offered by Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y., at a fraction of their original cost to the United States government. The "F8" camera is of particular interest because it is equipped with a fifteen inch *f*/5.6 Wollensak telephoto, in a universal focus mount, which may easily be removed for remounting. Further information may be had by writing to Peerless Camera Stores.

**Great Western** United States and Canadian rights, both 16mm. and 35mm., for sixteen John Wayne "Westerns" have been purchased by Great Western Pictures, Inc., from Monogram Pictures. Leases for 16mm. may be negotiated for a period of six and a half years. Communications regarding rights should be addressed to W. Wells Alexander, c/o The Distributor's Group, Inc., 756 West Peachtree Street, N. W., Atlanta, Ga.

**New Institute** A new course, *The Language of Film*, is being offered at the New Institute, 29 Flatbush Avenue, Brooklyn, N. Y. The course is a study of the background in film development and an explanation of the techniques involved. The New Institute's curriculum also includes courses in cutting and editing, scenario writing and camera and lighting.


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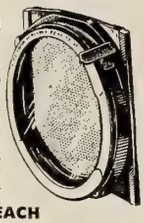

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# *The Clinic*

## Technical comment and timely topics for the amateur

**Hand lettered** "Anybody can make neat hand lettered movie titles," writes Leslie L. Diveley, of Milwaukee.

"Mark off the title card size on a sheet of cross ruled paper and sketch the lettering with a pencil. If the title is not centered correctly, move the margin guide lines until the lettering is properly spaced.

"Cut a sheet of tracing paper to the card size required for your titler, and lay it over the sketched lettering. Using black India ink in a 'Speedball' pen, trace the title on the tracing paper.

"If the title is to be developed as a negative, with a pure black background, place a piece of white cardboard behind the tracing paper, when you expose it in the titler frame.

"Patterned backgrounds are easily obtained by substituting figured papers or cloth for the white card. The tracing paper will suppress most of the pattern, but enough will show through to give a very pleasing background. Marbled papers commonly used in book binding give excellent results.

"Colored backing papers will tint the background sufficiently for Kodachrome titles. Again, marbled papers, with their strong red, blue or green hues, provide just the right amount of tint as well as pattern. The illustration on this page will indicate the use of the tracing paper."

**Blotting paper** Another suggestion for novel titles comes from Harold Goodman, of Brooklyn. "I cut letters," he writes, "from white blotting paper, which I normally use in drying my matte surfaced still prints.

"These letters were glued on dull black cardboard. I decorated this cardboard with small spot drawings cut from magazines. The result was an unusual title effect."

It should be remembered, in connection with Mr. Goodman's offering, that blotting paper is likely to leave ragged edges when it is cut, unless a very sharp instrument is used. With the enlargement in projection, the "whiskers" may be out of keeping. Of course, if the whole assembly is done in a ragged style, the rough edges will be in order.

**Rest on vehicle** When you shoot scenes from a motor car or a train, you will find that resting the camera on the vehicle will give you a more steady picture—and few of them will be very steady, at that—than if you brace the instrument against your own body. Heavier things bounce less than lighter ones, and the vehicle is bound to be heavier than any of its passengers. A tripod set up firmly in the vehicle will probably provide the utmost in steadiness.

Leslie L. Diveley

• Graph and tracing paper, used in conjunction with patterned backgrounds, make handsome lettered or written titles with ease and accuracy.

## Practical films

[Continued from page 254]

sequences showing how lenses are cleaned and coated, emphasizing the care exercised in their handling in the Acra Laboratory.

The latter part of the film is devoted to scenes which show the results obtained with coated lenses under various conditions, noting color fidelity and contrast in particular.

The film is available to movie groups and dealers, who may write to Bob Frazer, Acra Instruments, 6650 Sunset Boulevard, Hollywood 28, Calif., for bookings.

### *SUMMER COURSES*

Indiana University announces an extensive program of audio visual courses for its summer and post-summer sessions, a lineup which gives wide coverage of an ever growing field.

Enrollees will have free access to the university's considerable resources, which include a library of over 5,000 prints of educational motion pictures and a faculty of distinguished educators in the audio visual field. The curriculum includes courses in the utilization, selection, administration and production of audio visual materials; any one who is contemplating this sort of training would do well to write L. C. Larson, director, Audio Visual Center, Indiana University, Bloomington, Ind.

A free booklet has been published by Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Ill., entitled *Suggested Plan for Classroom Motion Picture Clinic.* The outline has been prepared for those who wish to help teachers to improve their selection and utilization of classroom films.

### *TO YOUR HEALTH*

The celebrated Negro soprano, Dorothy Maynor, makes her film debut in a worthy short subject sponsored by the National Tuberculosis Association, under the direction of Emerson Yorke, of 35 West 45th Street, New York 19, N. Y. Miss Maynor brings new life to three songs of universal appeal, Brahms's *Lullaby, Nobody Knows the Trouble I've Seen* and *America, the Beautiful;* and, in addition, the singer delivers a health message in conjunction with the factual sequence shown on the screen. The picture runs ten and a half minutes of 16mm. monochrome, and is intended primarily for screenings to Negro audiences in the Southern States.

The Canadian Cancer Society, of London, Ontario, is working on a film which will show the operation of its organization. John W. Jones, ACL, chairman of the Film Division, plans to use a post-recorded track, to carry the narrative for his picture.


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■ MOVIE FILM AT TREMENDOUS SAVINGS! Kodak Super X, Weston 32, Government stock. Tested—unconditionally guaranteed. 16mm., 100 ft., $1.95; 50 ft., 98c; 50 ft. Magazine, $1.35. Double 8mm., 25 ft., 75c. Processing extra: 50 ft., 75c; 100 ft., $1.00; 25 ft., 8mm., 75c. Fast service! PHOTO SURPLUS SALES, Box D-1, 12 Duane St., New York City.

■ OPACOFLEX, translucent movie and slide projection screen, 38 x 38 with container, $4.00 immed. delivery. CURIO PHOTO, 1187 Jerome Ave., New York City.

■ IMMEDIATE DELIVERY. NEW AMPRO CENTURY, $460.00; Victor 40B, $454.00; Natco, $497.00; new Lektro 16mm. camera with f/3.5 lens and case, $128.00; new Victor #4 turret camera with f/2.5 lens, $195.85; Revere 8mm. projector, $120.00; Ampro 8mm. projector, $168.00 with case; Revere turret 8mm. camera, f/2.5 lens, $110.00. Griswold splicer, $12.50. Rewinders, reels, camera films. Write for large list. ZENITH, 308 West 44th, New York City.

■ WE can supply your production need on 16mm.-35mm. sound-silent for studio, laboratory. Newest finder overcomes all problems; a new erect image view finder, size image 1½ x 2½ inches, coated optics, parallax compensation, 3 feet to infinity for Eyemo, Filmo, Cine Special and other cameras. Bell & Howell Filmo 70DA, brown model camera, 3 lens turret, 200 foot magazine, 12 volt motor. Write for bargain list. THE CAMERA MART, 70 West 45th St., New York.

■ RARE 8-16mm. silent, sound films. Used 1600 ft. reels, $1.00; new 1600 ft. cans, $1.25; both for $2.00. 800 ft. reels and cans, $1.75 per set. New Victor Model 60 sound projector, $468.00 postpaid. New DeJur 8mm. 1000 watt projector, $159.50; with case, $174.00. Natco $497.00 sound projector, demonstration model, year guarantee, price $399.50. Universal 8mm., 500 watt projector, demonstration model, year guarantee, regularly $69.50, our price $54.95. INTERNATIONAL, 2120 Strauss, Brooklyn, N. Y.

■ CINE FILTER KIT including combination sunshade filter holder, 6 optical glass filters plus genuine leather case, regularly $6.95; special $5.50; specify camera and lens. Order today. WILCO PHOTO PRODUCTS (Dept. MM-6), 1186 Broadway, New York City 2.

■ MOVIE FILM, FRESH STOCK, 16mm., 100 ft., Kodachrome Type A or daylight, $8.86; Super X, Hypan or Triple S, $6.60; Ansco Color, $8.75. 16mm. magazine: Kodachrome, $5.81; Super X, $4.70. 8mm. magazine: Kodachrome Type A or daylight, $4.43; Super X, $3.15. 8mm. roll: Kodachrome Type A or daylight, $3.76. 10% deposit required on C.O.D.'s. TELL'S PHOTO SUPPLY, Inc., 1245 Broadway, New York 1, N. Y.

■ MOVIE CAMERAS! 16mm. electric, magazine loading, famous mfgrs.; with telescopic optical viewfinder, famous-make f/3.5 anastigmat lens, battery, coupling cord and automatic release; value over $200.00; complete, ready-to-operate, ONLY $55.00. 100% satisfaction—money back guarantee! Order today! FREE booklet. QUALITY MOVIE FILM: panchromatic, Weston 32, 16mm., 50' magazine, $3.25; 100', $4.50; 50', $2.40; Double 8mm., 25', $2.15. Semi-Ortho, Weston 8, 16mm., 100', $2.85; 50', $1.75; Double 8mm., 25', $1.55. FREE PROCESSING. FOTOSHOP, Inc., Room 14, 18 E. 42nd St., New York City.

■ CINE LENSES. BARGAIN SPECIALS. For 8mm. cameras: ½" f/1.9 Berthiot Anastigmat in focus mount, $52.60; 1½" f/3.5 Wollensak telephoto in focus mount with yellow filter, $39.50. For 16mm. cameras: 17mm. f/2.7 Wollensak wide angle in focus mount, coated, $62.50; 2" f/3.5 Kodak Ektar in focus mount, coated, $50.00; 2" f/2.8 Schneider Xenar in focus mount, coated, $59.50. For Eyemo cameras: 1" f/4.5 Bell & Howell wide angle in fixed focus, $59.50; 1" f/2.3 Kinar wide angle in focus mount, $99.50; 2¼" f/1.5 Schneider Xenar in focus mount, $224.50; 3" f/3.8 Schneider Tele-Xenar in focus mount, coated, $95.00; 3½" f/1.8 Erneman Ernostar in focus mount, coated, $199.50; 5" f/2.3 Astro Pan Tachar in focus mount, coated, $343.75; 6" f/1.8 Astro Pan Tachar in focus mount, coated, $445.00; 10" f/4.5 Bell & Howell Anastigmat in focus mount, $206.25. For Mitchell cameras: from 1" to 18". Sold on 15 day trial basis. Many others available. Write for Lens List MM 6. Will buy your surplus lenses and cameras for cash. Tell us what you have! BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago 4, Illinois.

## EQUIPMENT WANTED

■ WANTED: Model K 16mm. Eastman movie camera with or without lens. W. H. GARRISON, 1530 Breton Rd., S.E., Grand Rapids, Mich.

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■ I BUY—sell—swap—rent S.O.F., 8 and 16mm. films, list free. HARVEY IRIS, Box 539, Brockton, Mass.

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■ 8-16mm. FILMS exchanged, swapped. Details free. GLENDALE FILM EXCHANGE, 78-37—85th St., Glendale 27, N. Y.

## FILMS FOR RENTAL OR SALE

■ Castle Films for sale; 8mm.-16mm. silent and sound; complete stock; orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ USED and NEW Castle films, 8-16mm. silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ SOUND shows $2.00 per day. We have reduced prices on films and equipment. Send for catalog. JENKINS AUDIFILMS, Lewisburg, Pa.

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■ 16 mm. SOUND, silent, rental library, lowest rates; new, used prints, all subjects; terrific savings; free 1947 catalog. ODEL'S FILM SERVICE, 138 Tehama St., Brooklyn 18, N. Y.

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OFFERED TO: groups.

AVAILABLE FROM: Dictaphone Corporation, Graybar Building, New York 17, N. Y.

Produced by Transfilm, Inc., *Hello, Business!* shows the applications of telephone recording in business and other fields. Besides giving professional uses, the picture aids the audience in getting more use and greater service from telephones. In addition to English, foreign language sound tracks may be dubbed into the picture for distribution in Europe and South America.

**Out of the Ruins**, 16mm. sound on film, black and white, running 30 minutes.

OFFERED TO: groups.

AVAILABLE FROM: Visual Media Branch, UNRRA, Room 611, 1344 Connecticut Avenue, Washington, D. C.

Timely, as well as typical as far as Europe and Asia are concerned, *Out of the Ruins* brings light on the efforts of Greece to recover from the effects of war and invasion. Citing the modern world's cultural debt to Athens and Sparta, the film goes on to explain what UNRRA is doing to aid the recovery.

**Trees and Homes**, 16mm. sound on film, color, running 28 minutes.

OFFERED TO: individuals and groups.

AVAILABLE FROM: Weyerhaeuser Sales Company, First National Bank Building, St. Paul, Minn.

Produced by James A. Fitzpatrick, known for his Traveltalks, *Trees and Homes* takes the audience on a tour through forests, logging camps and sawmills. Emphasizing replacement of cut trees with young saplings, the film shows new forests growing where mature trees have been harvested. For those who are affected by the housing shortage, the picture offers the straw of hope that, at least somewhere, an industry is working day and night to bring us the necessary home materials. *Trees and Homes* was filmed in the great timber producing areas of Washington, Oregon and Idaho where the size of the timber makes imposing backgrounds for movie making.

# Annual meeting of the ACL

THE twenty first annual meeting of Amateur Cinema League, Inc., was held May 14, at which reports of progress were read and directors elected.

It was indicated that, despite shortages in essential materials, the League has held its own in the last twelve months.

Mrs. L. S. Galvin, H. E. B. Speight and Floyd L. Vanderpoel were reelected as directors, to serve for a period of three years.

At the annual meeting of the Board of Directors of the League, held following the members' meeting, Stephen F. Voorhees, the League's President, presented his resignation for personal reasons. The Board accepted Mr. Voorhees's resignation as President with a resolution expressing regret and deep appreciation for his services as an officer, noting that he had been vicepresident for ten years and President for eleven years. Mr. Voorhees remains as a member of the Board of Directors.

John V. Hansen, the League's vicepresident, was elected as President. C. R. Dooley was elected as vicepresident. Other officers, including Ethelbert Warfield, treasurer, and Roy W. Winton, managing director and secretary, were reelected, all officers to serve for a period of two years. Floyd L. Vanderpoel was elected as a member of the Executive Committee, of which all officers are members ex-officio.

The Board of Directors also elected three League members to the Fellowship of the Amateur Cinema League. They will be announced in the July number of MOVIE MAKERS.

## Amateur clubs

[Continued from page 255]

8mm. group, the class A winners were *Duane's Birthday Party*, by John Janowiecki, and *Vagabond's Holiday*, by Carl E. Nelson, while the class B award was captured by Tim W. Kinnally, with his film, *Combat Crew Training*.

### Ladies at Saint Louis

*Meshes of the Afternoon*, an early experimental film by Maya Deren, of New York City, was the feature of a recent Ladies Night program staged by the distaff side of the Amateur Motion Picture Club of St. Louis, ACL. Mrs. Leslie Easterday was in charge of the meeting, which also saw *San Francisco*, by Dorothy Sperka; *Christmas Spirits*, by Beth Bialson, and *Autumn Autograph*, by Florence Easterday. C. E. Talbot was the lone male to crash the program, with a timely record film of the club's recent annual public show.


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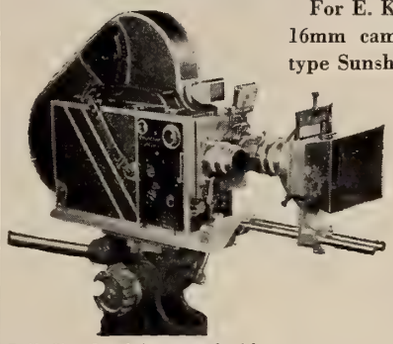

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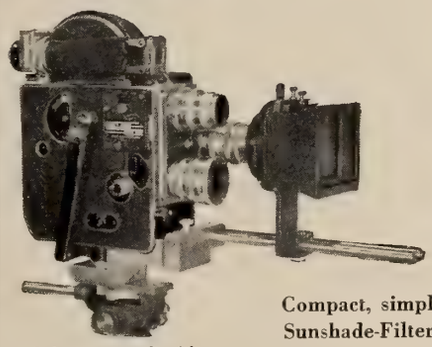

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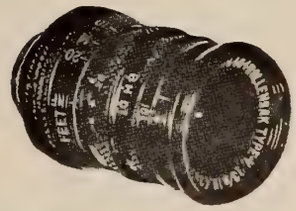

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# Closeups—What filmers are doing

John H. Groet, jr., ACL, of Cincinnati, will be working on a film this summer which intrigues our interest. To be known as *The River Queen*, the picture will be a first person saga of an aging Ohio River sidewheeler, splashing her weary round three times a day, three days a week, from "Cincy" to a nearby amusement park.

The film will be accompanied by narrative, and it is through these casual phrases that the colorful old slattern will recount her picaresque career. *"Look at those circles under my bow,"* complains the Queen at a distorted reflection shot in the water. Or again: *"You'd never know I was royalty, to watch these kids scramble up my gangway, wrangle over my rails and scatter their candy wrappers about my decks."* A gallant old dame, this River Queen! We wish her a bright and distingiushed movie debut.

Dr. L. M. Waugh, ACL, of New York City, will be back this summer filming the gannetts (and other bird life) on Bonaventure Island, off Percé, in the Gaspé Peninsula—a subject which he has been studying for several years. His unusually detailed records of these amphibious fowl are in wide demand by ornithological societies.

The Screen Actor's Guild may not be aware of this, but Jean Hersholt is scheduled to co-star this summer in *Workers Are Winners*, an amateur filmed success story of four famous Danes in Southern California. Sharing the spotlight with Dr. Christian will be Lauritz Melchior, of the Metropolitan Opera and other sound stages.

Otto K. Olesen, Hollywood's leading engineer of spectacular illumination, and Th. R. Knudsen, ACL, dynamic president of the vastly popular Knudsen Creameries, will round out the quartet of distinguished Danish Americans. Producers of this unusual epic will be C. M. Strieby, ACL—as far as we know, not Danish—and Mr. Knudsen. Their footage is scheduled for ultimate inclusion in a master motion picture on the subject, being produced in several sections of the United States.

Morton H. Read, ACL, of Springfield, Mass., wins the non-existent refrigerator and the unchilled bottle of Cine-Cola which this station promised in last month's Quiz Corner. His solution of how to take a movie—or at least seem to—of a still print developing under a darkroom safelight is neat and not too difficult.

Filmed entirely in closeup, the sequence shows a hand slipping a blank sheet of paper into the tray of developer. The hand then picks up a circular agitator and moves it a few times through the solution, coming slowly to a pause. With the hand and agitator "frozen" in this position, and with the camera firmly positioned on a tripod, you then make a slow fade out. The blank sheet is then replaced with a fully developed picture, a slow fade in is superimposed on the fade out, and you get a lap dissolve into the finished print.

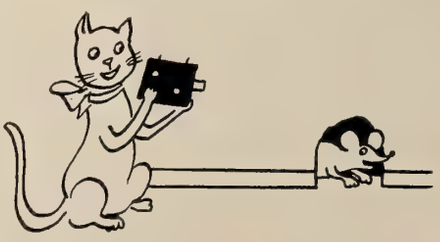
Mr. Read, by the way, is a reasonably impressive success story in his own right. Beginning his filming career as an 8mm. amateur, he placed in the 1940 Ten Best with *Holiday in Dixie*, an 8mm. Kodachrome travelog. Four years later he was the president of Bay State Films, Inc., 16mm. industrial film makers, with a current staff of fifteen.

LeRoy Segall, ACL, and Mrs. Segall entertained nearly two hundred friends and acquaintances at a recent screening in Milwaukee's Pfister Hotel of their latest feature length travelog. The picture, which has been almost a year on the editing desk, covers an air cruise to Cuba and Yucatan.

Across the Threshold: In for the recent annual meeting of the League were, as surprise visitors, Mrs. Warner Seely, ACL, of Cleveland, and Dr. Robert Mallory, III, ACL, fresh from the Army Medical Corps.

Mrs. Seely, generally associated with bird pictures in the amateur filming world, has turned her competent camera briefly on the floral finery of Sherwyn Gardens, in Baltimore. . . . Dr. Mallory is currently on the staff of New York's Bellevue Hospital, where we hope that he will continue his brilliant production of surgical teaching films.

Movie makers in the New York metropolitan area, should they find themselves in the unlikely dilemma of having nothing to film, may be interested in the picture possibilities of this summer's revived Camera and Cycle Trains. Sponsored by the New Haven Railroad, there will be one leaving Grand Central Terminal at 8:40 a.m. daylight saving time, on Sunday, June 8, bound for Canaan, Conn.



"The Salad Bowl" by David J. Stanley of Buffalo, N. Y. One of his most popular prints, it has been exhibited at 52 salons.

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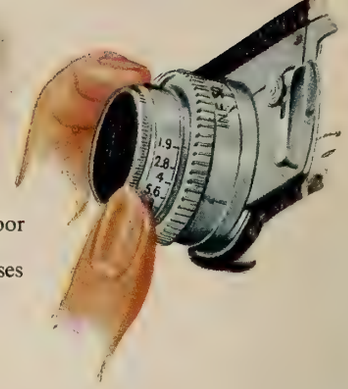

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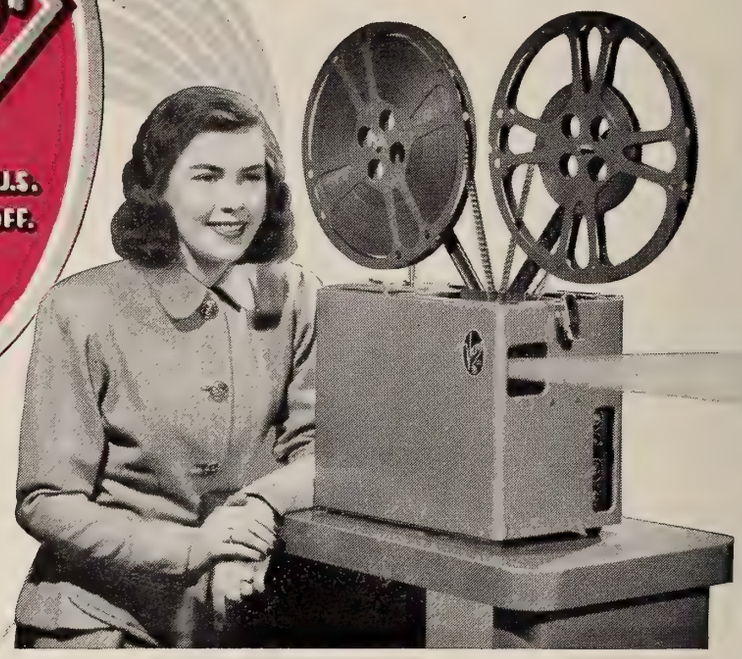

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Vol. 22 No. 7

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

July 1947


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• ON THE COVER: Photograph from Philip Gendreau.


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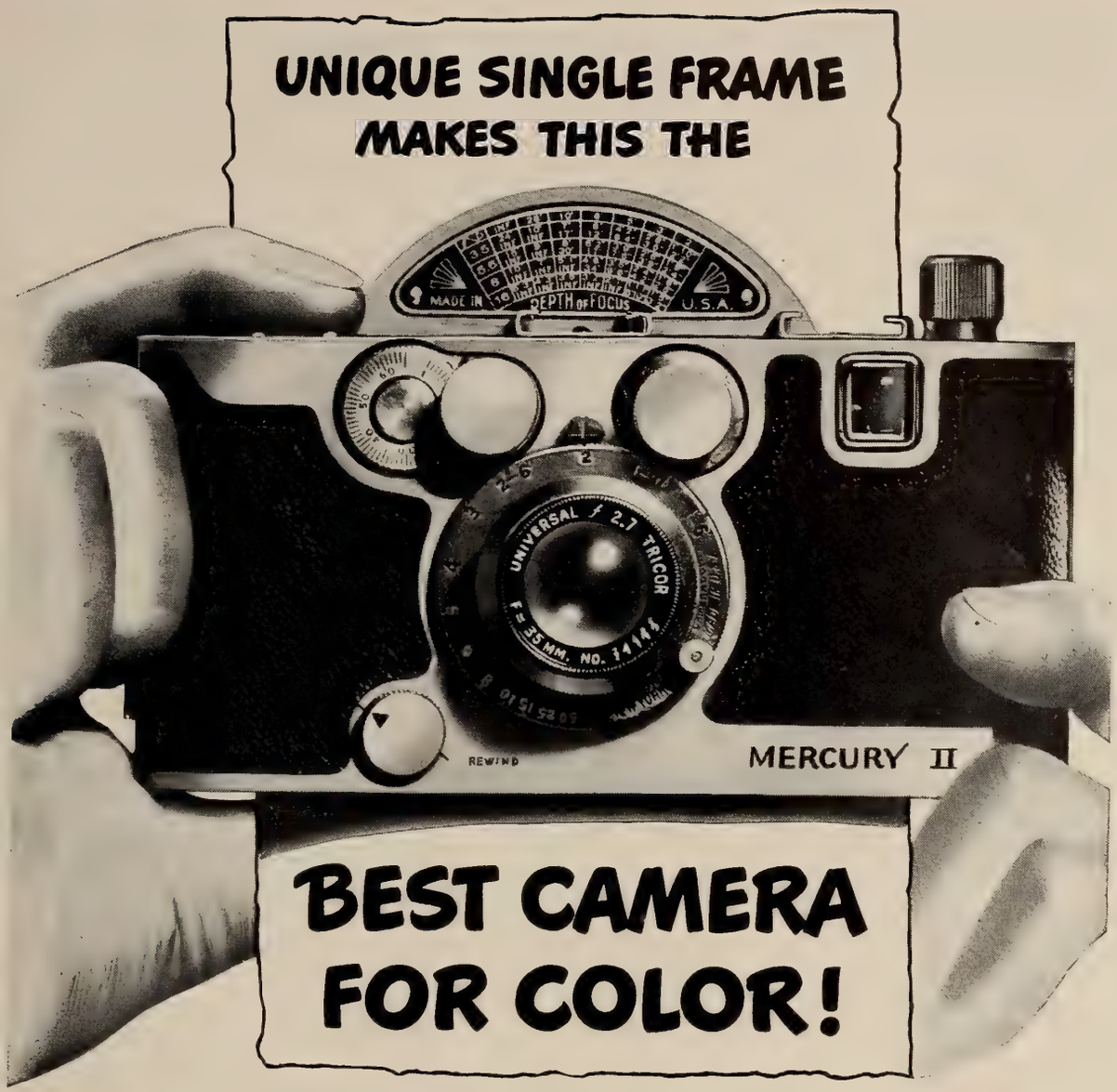


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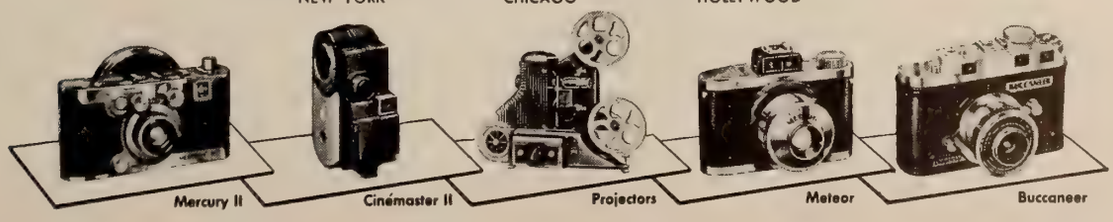

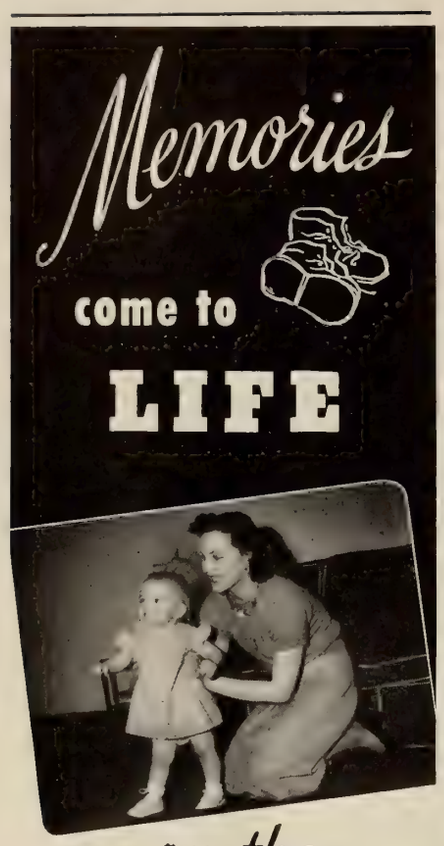


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# Films you'll want to show

## 16mm. and 8mm. entertainment pictures

■ *South Pole or Bust,* one reel, in two 8mm. and three 16mm. editions, including sound on film, black and white, is distributed by Castle Films Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Prints are available from photographic dealers only. Maniac Mouse heads for the Antarctic regions, piloted by a pup pilot. Gas filled elephants, Willie Walrus and a South Pole Rotary welcome are among the perils Maniac encounters.

■ *Stagecoach,* ten reels, 16mm. sound on film, black and white, is distributed exclusively by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. John Ford's *Stagecoach* assumed the stature of the classic Western at the time it first appeared. It has maintained its high position against all comers. Brilliantly acted, beautifully filmed, *Stagecoach* has all the elements of an adventure film—to which is added a sharp sense of realism rarely encountered in motion pictures.

■ *The Last Three,* five reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Hitler, Mussolini and Suki Yaki travel by submarine to a remote tropical country to negotiate a treaty with the great Chief Paj Mab. They encounter a couple of Yanks during negotiations, however, and barely escape execution at the hands of the chief. Bobby Watson plays Hitler, Joe Devlin is Mussolini, while the Suki Yaki position is held down by Johnny Arthur.

■ *Music of the Masters,* a Columbia Concerts, Inc., Artists Series of one reel musical films, 16mm. sound on film, black and white, is available through Pictorial Films, Inc., RKO Building, Radio City 20, N. Y. Great variety is featured in this outstanding series of classical and semi-classical music "shorts." Among the six top artists secured from Columbia Concerts, Inc., for the series are John Sebastian, virtuoso of the harmonica, Sascha Gorodnitzki (pictured above) at the piano and William Primrose, called by *Time* "world's finest viola player."

■ *Scarlet Street,* eleven reels, 16mm. sound on film, black and white, may be had from United World Films, Inc., Rockefeller Center, New York 20, N. Y. Edward G. Robinson, a victim of infatuation, finds that his dream love is versed in the fine art of betrayal. He thereupon decides to eliminate the worthless woman (Joan Bennett) and her extra-curricular love (Dan Duryea). The elimination provides absorbing moments in a truly macabre drama.

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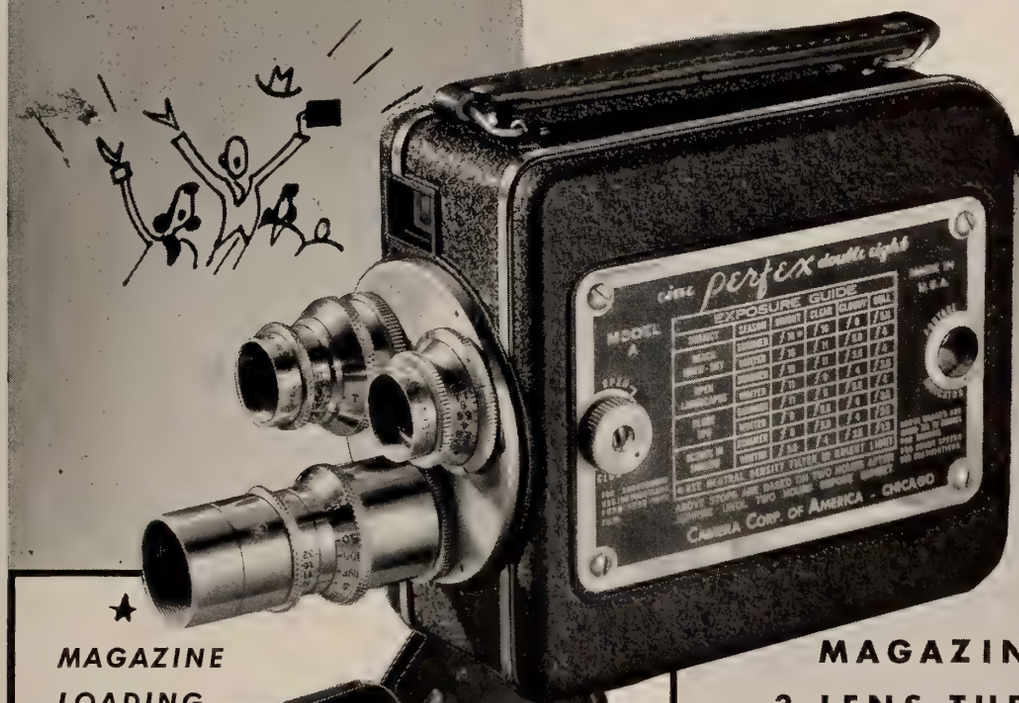


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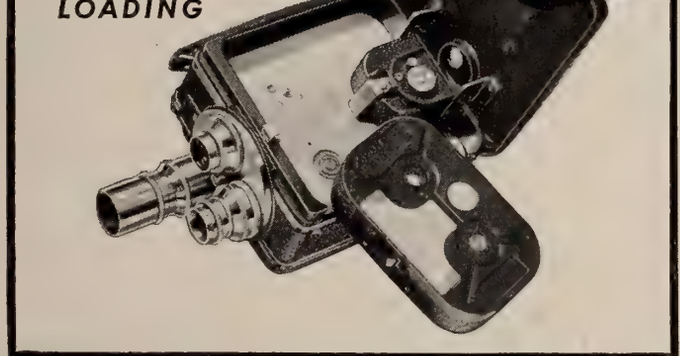

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**NEW 16mm MOVIE CAMERAS**

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| Magazine Lektro Camera with coated f/1.9 lens | 195.00 |
| Bell & Howell Auto Load, f/2.5 | 186.67 |
| 16mm Magazine Kodak, f/1.9 | 175.00 |
| Bolex H-16, less lens | 265.00 |
| Bolex H-16, with 1" E.K. f/1.9 | 345.25 |
| Bolex H-16, with 1" Switar f/1.4 | 448.75 |

**NEW 8mm MOVIE CAMERAS**

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|---|---|
| 8mm Universal Cinemaster, f/2.5 | 66.65 |
| 8mm Revere, f/2.5 | 77.50 |
| 8mm Revere Turret, f/2.8 | 110.00 |
| 8mm Revere Magazine, f/2.5, Model D | 127.50 |
| 8mm Bolex L-8, Kern f2.8 | 139.50 |
| Bell & Howell Sportster f/2.5 | 102.61 |
| Bolex H-8, less lens | 265.00 |
| Bolex H-8, Wellensak ½" f/1.9 | 321.55 |
| Bolex H-8, Switar ½" f/1.5 | 425.42 |
| Briskin 8mm Magazine, f/2.5 | 114.43 |

**8mm and 16mm MOVIE LENSES**

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| 9mm E.K. f/2.7 for Cine 8-90 | 38.90 |
| 15mm E.K. f/2.7 and adapter | 74.15 |
| 15mm Kern Switar f/2.7 | 78.50 |
| 16mm Schneider Xenar f/1.9 Wide Angle Lens | 149.50 |
| 17mm Wollensak f/2.7 Focusing Mount | 62.50 |
| 1" E.K. f/1.9, C Mount | 81.67 |
| 1" Kern Switar f/1.4 | 183.75 |
| 1" Schneider Xenar f/1.5 | 149.50 |
| 1½" E.K. f/2.5 | 65.10 |
| 1½" B & H f/3.5 | 55.85 |
| 2" E.K. f/1.6 and adapter | 119.40 |
| 2½" E.K. f/2.7 and adapter | 95.67 |
| 75mm Schneider Tele Xenon f/3.8 | 110.00 |
| 75mm Zeiss Sonnar f/4 | 139.50 |
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| 8mm & 16mm Bolex G8-16 | 331.00 |
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| 16mm Bell & Howell Showmaster | 312.95 |
| 16mm Sound-Movie Mite | 298.75 |
| 16mm Sound Kodascope, FS-10-N | 450.00 |
| 16mm Sound Victor Model 60 | 468.00 |
| 16mm Sound Ampro 20 | 540.00 |
| 16mm Sound Natco | 479.00 |
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| Norwood Director | 75.00 |
| Weston Master II and Case | 29.50 |
| G.E. DW-58 and Case | 27.75 |
| DeJur Auto Critic and Case | 23.65 |
| Skan Meter and Case | 14.75 |
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| 35mm Perfex De Luxe, f/2.8 | 89.50 |
| 35mm Vokar, f/2.8 | 89.50 |
| 35mm Clarus, f/2.8 | 116.25 |
| 35mm Bolsey f/2.9 | 367.00 |
| 35mm Zeiss Tenax II, f/2.8 | 159.50 |
| 35mm Zeiss Tenax II, f/2 | 197.50 |
| Super Ikonta B, f/2.8 | 225.00 |
| Super Ikonta A Special, f/3.5 | 161.25 |
| 2¼ x 2¼ Argoflex, with case | 69.63 |
| 2¼ x 2¼ Automatic Rolleiflex with case | 300.00 |
| 2¼ x 2¼ Rolleicord with case | 165.00 |
| 2¼ x 2¼ Ikoflex III, f/2.8 with case | 350.00 |
| 2¼ x 3¼ Busch Pressman (new model) less lens | 73.40 |
| 4 x 5 Graphic View Camera | 130.00 |

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# Closeups—What filmers are doing

"A FLAT Cine-Cola to you," charges M. D. McCarty, ACL, of Dallas, "for not suggesting to Gilbert B. Jansen, ACL, the following solution to his problem of seeming to film a photographic print during development! How about resorting to reverse camera action and using a bleach on a finished print? Any good text on photography will provide a formula for bleaching."

C. E. FORD, of Winsted, Conn., comes up with the same suggestion, but goes Mr. McCarty one better by also suggesting the bleach. "Mix an extra strong solution of ferricyanide and bromide," he writes, "and immerse in it a fully developed wet print. With the camera upside down, you will have in the finally edited movie a print developing from a blank sheet of paper. The best part of this is there are no fades and, if one has a dolly, a medium shot and a closeup can be made without 'freezing' at any time."

WHEN OEVESTE GRANDUCCI tells you what's worth filming in the Nation's Capital (see *Welcome to Washington*, page 296), you can bet your new tripod that he is an authority on the subject. Not only is he a founder member and late president of the Washington 8mm. Movie Club, but for the past two years he has been working in that city as a free lance commercial film writer. His picture, *Invitation to the Nation*, written for the Washington Board of Trade, was only recently adjudged by the American Public Relations Association as best in its class for 1946.

ACROSS THE THRESHOLD: Colonel H. S. Wurtele, ACL, of Orlando, Fla., dropped by headquarters to report on his latest filming adventures, chief of which has been the production of a detailed record of the 1947 Mardi Gras, for the Rex organization in New Orleans.

Also Max Horwitz, ACL, of Oklahoma City, an able beginning movie maker with a set of attractive twins to tax his filming skill. We suggested the obvious solution of using Double Eight stock.

FOR the second year in a row, Walter Bergmann, FACL (a newly elected Fellow of the Amateur Cinema League), has been announced as first award winner in the annual contest for amateur films conducted by the American Humane Association, of Albany, N. Y. Mr. Bergmann's picture was *Squeaky's Kittens*, a MOVIE MAKERS Ten Best award winner in 1946. Other place winners, in order, were John C. Sherard, of Kansas City, Mo., for *Tar Baby*, and Charles H. Benjamin, ACL, of Brooklyn, for *Safari*, 1946 Honorable Mention winner.

Leo J. Heffernan, FACL, of New York City, again served as chairman of the board of judges, assisted by Dr. Irene Cypher, of New York University; Louise Branch, ACL, of United Specialists, Inc.; William Bridges, of the New York Zoological Society, and James M. Ross, editor of the *National Humane Review*.

MOVIE MAKERS announces with regret the death early last month of H. H. The Maharaja Sahib Bahadur of Jodhpur, an enthusiastic member of the Amateur Cinema League since 1936. An autocratic ruler of nearly two million subjects, the Maharaja was politically and personally among India's most progressive princes. A feature of his $7,500,000 palace was a completely equipped 16mm. sound on film theatre.

WE are still seeing—and with interest—personal filming records of war service on the far distant fronts of the late conflict. From Toronto there has come the two reel 8mm. Kodachrome diary of John H. Martin, ACL, picturing his adventures on board a frigate of the Royal Canadian Navy.

Robert C. Davis, ACL, of Kansas City, used 16mm. Kodachrome to record *Interlude in Iceland*, picturing his service with the American forces in that northern outpost. He reports, ruefully, that this raw stock cost a mere $15.00 a roll on the Reykjavik market.

PEOPLE AND PLACES: Stan Midgley, ACL, first award winner in last summer's contest for films of Bryce and Zion National Parks, is passing this year's vacation recording the wonders of Yosemite. Says his friend Kilroy (see May MOVIE MAKERS, page 193) is demanding time and a half for overtime.

Fred C. Ells, FACL, on the other hand, has temporarily forsaken the Far West and will pass the summer filming the bugs and blooms of his native New Hampshire. For his comments on 3800 miles of trailer travel, see *Romany on Rubber*, page 301 of this magazine.

# *Presenting* Revere EIGHT "70" *Magazine Camera*

**LOADING IS A "SNAP"!** Just slide open drawer. Insert film magazine. Close drawer and—shoot!

**SHOOTING IS A JOY!** What you see, Revere captures, in natural-as-life, brilliant color movies.

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Five speeds for fast and slow motion. Built-in view-finder. With F 2.5 Wollensak Anastigmat coated lens, $77.50

**REVERE EIGHT "99" TURRET CAMERA**
Holds lenses for distant, medium and close-up shots. With F 2.8 Bausch & Lomb Animar coated lens, $110.

**REVERE EIGHT "85" PROJECTOR**
Theatre-like performance. Complete with 500-watt lamp, 1-inch F 1.6 coated lens and 300-ft. reel, $120.

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## Revere *Curvamatic Splicer*

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# *Will your name be here?*

**YOU MAY WIN THE HIRAM PERCY MAXIM MEMORIAL AWARD of $100**

HIRAM PERCY MAXIM MEMORIAL

**OR PLACE IN THE TEN BEST of 1947**

**Enter your summer filming to compete for MOVIE MAKERS Ten Best Films of 1947 and the Hiram Percy Maxim Memorial Award!**

MOVIE MAKERS Ten Best Films of the Year is the oldest annual selection of outstanding amateur movies in the world.

The Hiram Percy Maxim Memorial Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Films. It carries with it a silvered replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.00. The filmer's name is engraved on the Memorial itself.

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it, you have only to submit a film.

The judges seek only quality, and film width does not matter. Each picture is judged on its own merits. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, whether the picture be long or short, black and white or color.

The Ten Best are chosen by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members, and any movie maker, anywhere in the world, may compete.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class and there are nine places in the General Class. The Hiram Percy Maxim Memorial Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the nine that place in the General Class of the Ten Best.

**Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.**

Place _____

Date _____

I, _____
(Name)

certify that: (Cross out inapplicable statement)

1. I [illegible] compensation from a client for, and will [illegible] or rent prior to December 1, 1947.

2. I have received compensation from a client for, or I have rented or sold, or I shall receive compensation from a client for, or I [illegible] to December 1, 1947

A motion picture made by me entitled_____

_____
(Title of film)

_____
(Signature)

**Rules governing the selection of MOVIE MAKERS Ten Best Films of 1947 and the Hiram Percy Maxim Memorial Award**

1. The competition for placement in MOVIE MAKERS Ten Best Films of 1947 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules. Film entries submitted by persons living outside the United States must be made on film stock manufactured in the United States. Entries from persons outside the United States made on film not manufactured in the United States will not be received nor cleared from customs.

2. October 15 is the deadline. All films to be considered for the 1947 Ten Best and the Hiram Percy Maxim Memorial Award must reach MOVIE MAKERS office, 420 Lexington Avenue, New York, 17, N. Y., on or before that date.

3. To classify entries, the certificate at the left must be provided for each film that is to be considered in the final selection. Certificates must be sent by first class mail. After October 15, when the Ten Best competition is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for the Ten Best. Any films that are not already provided with certificates must be provided with them by November 5, 1947.

4. In the Ten Best selection, nine places are allotted to the General Class, consisting of films for which the maker has not received compensation from a client and for which he will not receive compensation from a client and will not rent or sell prior to December 1, 1947. One place is allotted to the Special Class, consisting of films for which the maker has received compensation from a client, or has rented or sold, or for which he will receive compensation from a client or will rent or sell prior to December 1, 1947.

5. The Ten Best selections are open to films originally produced in 8mm. or 16mm. widths, black and white or color, silent or sound. The selection is not open to 35mm. films nor to reduction prints therefrom.

6. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Contestants may alternately arrange for the playing of records and the presentation of narratives by themselves or their agents. Musical and narrative accompaniments will be judged on their own merits. *Phonograph records for musical accompaniments cannot be received from outside the United States, and they must not be sent.*

7. Films, records and commentaries will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. The winner of the Hiram Percy Maxim Memorial Award will be chosen from among the pictures placing in the General Class.

9. Selection of the Ten Best Films, the Honorable Mentions (no fixed number of the latter) and the Hiram Percy Maxim Memorial Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to discuss their decisions, after they are made.

10. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement in the Ten Best or to receive the Hiram Percy Maxim Memorial Award.

# A RECORD OF GREAT SERVICE

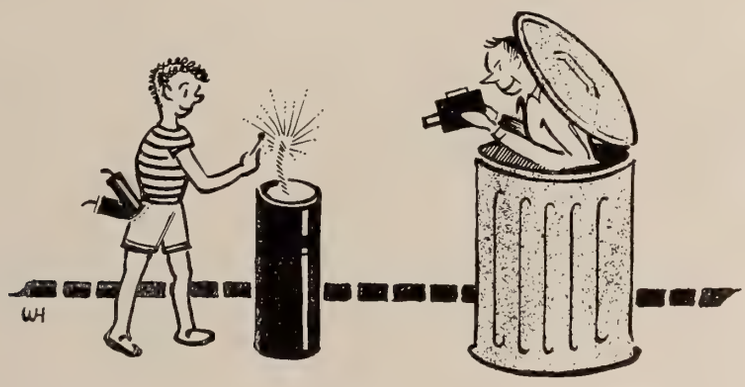
STEPHEN F. VOORHEES, FACL, President of the Amateur Cinema League, resigned from our organization's leadership at the annual meeting in May, being succeeded by John V. Hansen, FACL, the League's vicepresident.

Mr. Voorhees, who remains as a member of our Board of Directors, has served as an officer since the League's incorporation in 1927. He was for ten years the vicepresident, succeeding the late Hiram Percy Maxim, FACL, as President.

A great citizen of the United States, who has given generously and effectively of his effort and time to many national enterprises, and head of one of the most important architectural firms in the world, Mr. Voorhees has found time for twenty one years to participate actively and vigorously in the management of the Amateur Cinema League, because of his very deep interest in personal movies. He now believes that, after such service, he is entitled to relief. His fellow League members regret his decision, but recognize the justice of his request, and the Board of Directors acceded to it with reluctance, but with deep appreciation of what he has done for us all.

In his years in the Presidency of the League, Mr. Voorhees developed new and valuable organization activities. In 1936, he brought about our Tenth Anniversary dinner in New York City, with a large attendance and many well known guest speakers. In 1939, when he was vicepresident of the New York World's Fair and head of its Board of Design, he was responsible for the initiation of the special World's Fair number of MOVIE MAKERS, the largest magazine ever published about amateur movies alone. In his administration, the Fellowship of the League was set up. He has always fostered a fresh and vigorous League development.

I want, as the senior employee of the Amateur Cinema League, to express my own very deep appreciation of the rich years of happy association with our retiring President. To have the privilege of friendship and working companionship with one of the truly great men of our time is something beyond assessable value. I know that the League's staff shares my feeling. We all look forward to a continuation of that friendship and wise counsel in the future, since Mr. Voorhees still serves as a Board member. He remains our advisor and guide, even if he is no longer our leader.



# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

**AMATEUR CINEMA LEAGUE, INC.**
420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays


## THE AMATEUR CINEMA LEAGUE, INC.

Hiram Percy Maxim, Founder

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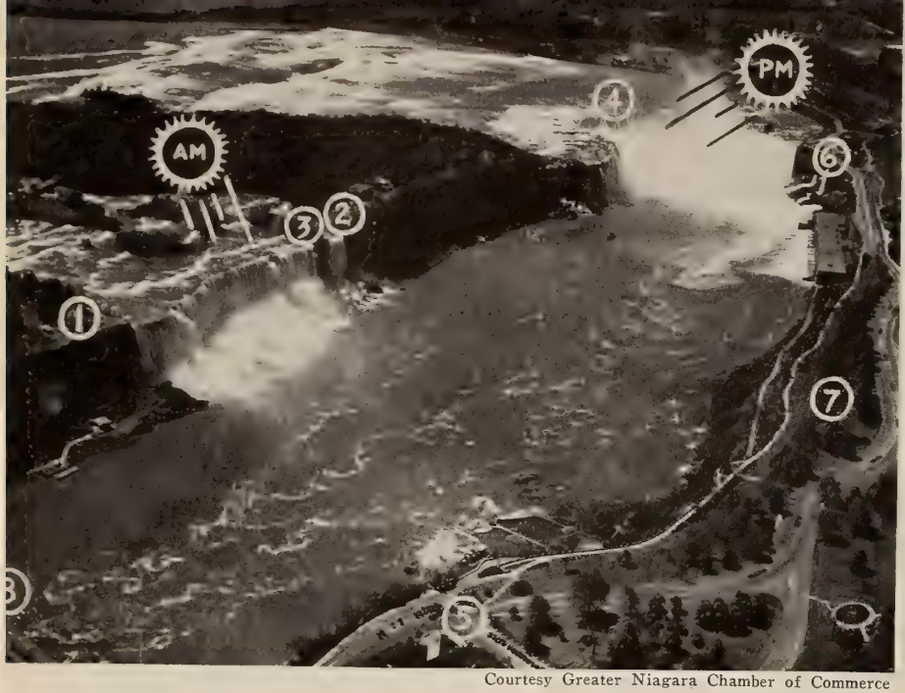



Courtesy Greater Niagara Chamber of Commerce

# Roaring waters

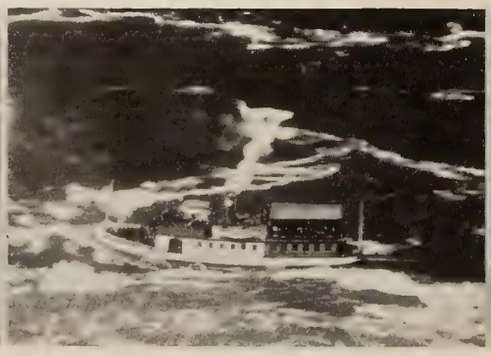
## Time, place and probable exposures in this picture guide to Niagara Falls

THIS is Niagara in a nutshell. For here are filming facts and figures, in a practical plan for your next Niagara picture. Here is how it works.

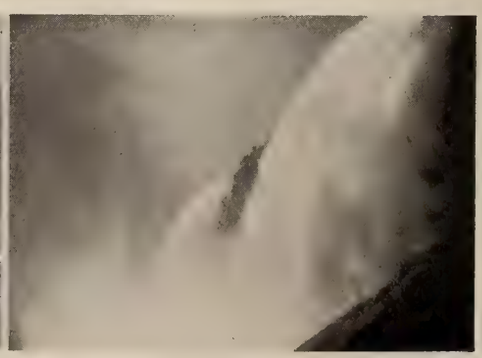
Refer, at first, to the photo map of the Falls above. No. 1 marks Prospect Point, one of the classic camera positions for filming the American Falls up river. From No. 2, at Goat Island, you will be shooting in the opposite direction, with Luna Island, No. 3, splitting the Falls and providing a fine foreground. The Canadian, or Horseshoe, Falls are at No. 4, while No. 5 marks the Oakes Garden, below which is the Canadian terminus of the *Maid of the Mist*. Locations 6 and 7, at Table Rock House and Victoria Park, are ideal camera positions for shooting the giant Canadian cataract. No. 8 marks the busy Rainbow Bridge.

Got the map all straight? Now, beneath the movie frames which accompany it you will find references to this map and, in most cases, a series of seemingly cryptic data. The first reference (AM or PM) will tell you which time of day will be best for the scene in question—as do the little suns sketched on the map. The second reference (UP or DOWN) refers to the most desirable wind direction in relation to the flow of the river. Often, this factor is of prime importance, since an adverse wind will obscure your subject in spray. The third reference is to exposure. It assumes you are using outdoor color film under bright sun. Where two exposures are suggested (*f*/8 to *f*/9.5), the smaller aperture is for use under the blazing afternoon light.

Get the picture, all right? Now let's go get it on film!



• Left to right: The Hennepin view of the American Falls (left) and the Canadian Falls (4) from Prospect Point (1)—AM, DOWN, *f*/8; steamer *Maid of the Mist* at the base of Prospect Point—AM, DOWN, *f*/8; American Falls from the base of Prospect Point—AM or PM, UP, *f*/9.5.

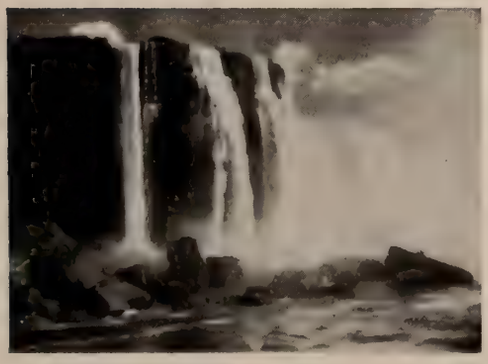


• Left to right: Luna Island (3) and the American Falls from Goat Island (2)—AM or PM, DOWN, *f*/8 to *f*/9.5; catwalks to the Cave of the Winds, shot from Luna Island—AM or PM, DOWN, *f*/6.3 to *f*/8; American Falls from this catwalk—PM, DOWN, *f*/9.5.

16mm. scenes by Motion Picture Bureau, New York Central System. ACL

• Fourteen miles north of the Falls stands Old Fort Niagara—French in 1679, British in 1759 and American from 1796 onward. Picturesque and well preserved, it will provide historic background for your film of this region.

• Above, left to right: The American Falls (left) and Canadian Falls from above Oakes Garden (5)—PM, DOWN, f/8; *Maid of the Mist* at landing below Oakes Garden, with Rainbow Bridge (8) in background—PM, f/8; the *Maid* passing American Falls, in a 2½ inch telephoto shot from the Canadian landing—PM, f/9.5.



• Above: reaction shot on the *Maid*. At left: Canadian Falls from the *Maid*, as the steamer drifts down river—PM, UP, f/9.5. At right: the Rock of Ages, near Cave of the Winds.

Courtesy Greater Niagara Chamber of Commerce

# BOATWAY TO BEAUTY

## The historic Dells, of the Wisconsin River, are rich in natural and human interest

JOHN R. KIBAR, ACL

• A Winnebago child stands for the avid camera in a characteristic pose near the Stand Rock Ceremonial Amphitheatre.

LIKE many amateur movie makers, I discovered an ideal setting for a film practically under my nose, without seeing it until limitations of time and travel kept me rather close to home, and I decided—in spite of the shortage of film—to explore my own State.

Wisconsin, a scenic wonderland, has been more than graciously endowed with an abundance of beauty spots. Of these, probably the best known and most widely publicized is The Dells of the Wisconsin River.

My curiosity having been aroused by a short visit to The Dells, I decided to get more information and to make a return visit, to film the natural beauty of the gorge and its sylvan attractions. There history, legend and facts have been indelibly written on its varicolored walls. The day of my visit was rather dull and drab, as far as picture taking was concerned; so, there was not much point in shooting what little film I did have; however, short shots were taken here and there, just as a record, and notes were made from the information furnished by our guide.

On my return home, I started to reconstruct my notes and to search for additional facts in order to work up a sequence and obtain titles.

The Dells are, properly, the Dalles, from the French word for flagstones of which the original pioneers were reminded by the flat, rocky layers. Geologists claim that this region was once a sandy plain at the bottom of the sea. Many years after it was brought to the surface, the waters from the great melting glacier cut through the soft sandstone, making a channel. Still later, the wind, sun and frost carved intricate designs and made curious formations, exposing varicolored strata in the softer elements. The youngest part of the gorge is said to be about 30,000 years old.

This spectacular cut is approximately seven miles long. The width varies from fifty two to 1,000 feet and, at its narrowest part, reaches a depth of 150 feet. The Potsdam sandstone cliffs rise from eighty to 100 feet above the water. The water itself is dark brown, deriving its unusual color from the tamarack, pine needles and iron.

The gorge is adorned by a vast border of wild vegetation, consisting of some oaks, but predominantly evergreens, red and white pines, hemlock, red cedar, arbor vitae and—by way of contrast—occasional white birches. Over all is a green carpet of small shrubs, plants and ferns. According to our guide, there are nearly thirty varieties of ferns alone—some of them rare species known only to botanists.

I found that the best way to see The Dells is by boat. A voyage through this picturesque section of the Wisconsin River covers a fifteen mile cruise, making landings with guides, and it requires about three hours. During the cruise, shore trips are made at Cold Water Canyon, Witches Gulch and Stand Rock.

Gliding along in a motor boat, seating about thirty, or in a quaint steamer, accommodating around 400 passengers, you approach your first point of interest—the Home of the Swallows. Here and there these swift and graceful birds

[Continued on page 307]

• A small motorboat in the Jaws of The Dells makes an interesting comparison with the Steamer Winnebago docked at the Palisades.

Photographs by H. H. Musson, Wisconsin Dells Boat Company

# Beaches are best

Mix kids and capers, sun and sandwiches, for an "easy to make" summer subject

FRED EVANS, FACL

• A good amount of lively human interest in the form of your own or the neighbor's kids, plus the natural scenic wonders of the beach, produce a movie good to look at and fun to make.

Photographs by Fred Evans, FACL

LOOKING for a can't-miss setting for your summer picture?

Then pack up your swim suits, an outsize picnic lunch, yours or the neighbor's kids—and head for the nearest beach. For here is a combination which can't be equalled, like mustard on the hot dogs, or ice cream on the apple pie. The setting is simple, the light is luminous, and there is action on every hand.

Your film of the family at the beach need not call for a complicated story. Just think of it in terms of the major activities making up such a sunny holiday. Then shoot a half dozen or more scenes, from different camera distances, of each of these. A simple but satisfying film might easily be composed of no more than five such sequences; the arrival, the games, the swimming, the lunch and the departure. With a few subtitles thrown in for connecting links, you'll have a picture you'll be *proud* to show anybody.

Action scenes in the water and on the beach can be as varied as your own ideas. The all important thing in getting pleasant, natural sequences of the youngsters is to give them *something to do.* A few properties, such as colorful sand pails and shovels, beach balls and toy balloons, will go far to capture their interest and evoke those expressions of intent delight which we all find so appealing. And while you're at it, don't forget the close-ups! These are the real frosting on any cine cake.

For an atmospheric background, your main and end titles might be scratched in the smooth sand and decorated with a few shells, a strand of seaweed or a starfish. A seemingly natural wipeoff effect can then be added by sluicing a large bucket of water across the title, as if a wave were breaking over it. Or, if you shoot the scenes with your camera inverted (for a reverse motion effect in the editing), the rippling water will seem to run off the title, revealing it fresh and dry as if by magic. In any case, film this bit of action at thirty two frames a second (not forgetting to open up a full stop from normal), so that the flow of the water will have weight and power.

For your arrival and departure sequences, perhaps a simple, planned action will enliven these sometimes routine operations. In the arrival scenes, we play it straight. As the family first troops down to the beach, each member is carrying his share of the outing's burdens; the big umbrella, the picnic hamper, the thermos jug, the midget radio and so on. The things are laid out and the fun begins. Perfectly straight, normal action. *But,* when the party is over, let's see what happens. Gayly and without concern, Mother and the youngsters trudge up the beach, each *empty handed.* Then Dad comes into camera range. He is loaded to the scuppers with all the equipment of the outing as he struggles on to the final fade out. A simple enough idea, but it may contribute just that extra something which your film might need.

Or, if you are interested in the possibilities of more detailed planning, let's see what happens to—poor old Pop, of course—in a more ingenious family film plan.

Upon arriving at the beach, Daddy eyes the lunch basket and inquires, "*When do we eat?*" Mother admonishes him, and subsequent [Continued on page 309]

# Holiday Ho!

## Put people in your pictures for a lively vacation reel

LEO. J. HEFFERNAN, FACL

WHEN that all important vacation film is planned, movie makers should steer clear of hackneyed material and situations; for nothing is so tiresome as the old approach which shows scenes of a car driving to the door, bags being loaded aboard and vacationists driving off—usually followed by a shot of a poorly drawn map indicating the route which was taken. This ancient treatment fails to interest people now, because the device has worn thin.

And yet, a cameraman must start his movie somewhere, especially if the vacation is to be an automobile tour from place to place, each one of which is expected to furnish meat for a hungry camera. The traveling vacation contrasts with holidays spent entirely at one resort, such as a lakeside hotel or camp, a retreat in the mountains, a dude ranch or one which is devoted to a prolonged fishing trip. The tour will call for a series of candid reports on the places visited, each packaged neatly in individual sequences, whereas the holiday at one resort will take up the full reel.

The bulk of the material in a vacation movie will be filmed in the usual amateur manner of "catch as catch can." Many things will be in store for you—golfing, swimming, tennis, horseback riding, hiking and other shots—and a lucky movie maker will bag a little of everything. But it is not so much *what* one films as *how* it is presented which counts. To follow the present trend in story telling sequences, movie makers will utilize earthy situations and human reactions, in weaving together the materials out of which the picture is made.

Do you remember the "running gags," which were used, in professional movie "shorts," to hold together a reel of unrelated shots? At the beginning, a humorist would be shown in some ridiculous situation, say, for example, clumsily trying to sew a button on his coat. The comedy scene would be shot in its entirety, of course, and the thread wielder would become more and more tangled up in the job until the end, when he discovered that he had sewn the button to *all* of his clothing, including his undershirt!

This scene was then so broken up that parts of it were inserted at odd moments in the film, and the subject matter which formed the bulk of the movie was used in between. A similar livening up process may be utilized by present day filmers.

If five or six places will be visited on the holiday, the movie might start with Father and Mother seated across the table from each other in their living room. Father is playing solitaire and Mother is looking over travel literature. Mother speaks (by means of a subtitle), and Father looks up reluctantly from the cards. "*We might go to Ausable Chasm on our vacation.*" Father looks very skeptical, as Mother points to a picture on the cover of the folder she is holding. There would be a closeup of the picture, followed immediately by an actual shot of the same scene taken on the vacation.

All of the shots made at Ausable Chasm would be spliced in here, after which a return to the closeup of the printed scene on the folder would indicate that the visit to Ausable Chasm was at an end. Then there would be a semi-closeup of Mother looking expectantly at Father, but he only looks up from his cards and shakes his head negatively with no show of enthusiasm whatever.

Mother tries again, and this time Fort Ticonderoga is visited in the same manner (a closeup of a picture in the travel literature, followed by an actual shot of the same scene taken on the holiday). All pertinent data in connection with the places visited in the movie can be presented as excerpts from the text of the travel literature as uttered by Mother in the spoken titles. For example, Mother could say, "*It says here that a fine museum is housed in one of the buildings.*" Then would follow the shots made in the museum.

All Father has done in the movie is look up sadly and shake his head, in negation, each time he is asked to concur in Mother's choice of a place to go. Finally, after all of the vacation footage has been used up, and Mother has become more and more exasperated, she says to Father, "*Have you been listening to me?*" Thereupon Father looks up slowly in exactly the same manner as before, and shakes his head negatively once again. This, followed by a suitable reaction from Mother, is the end of the movie.

It can be seen that the only real tie between the vacation shots and the story telling sequences is found in the key photographs in the travel literature and in the actual, "on the spot" scene which duplicates it. This device will be so patent that no transitionary tricks will be needed, unless the cameraman wishes to employ one, such as a wipeoff and wipeon effect, to indicate that the story is jumping from the living room to the travel section and back again.

If the holiday is to be spent in one place or if the family has rented a cottage somewhere for the summer, there will be many bright, [Continued on page 310]

Photographs by Leo J. Heffernan, FACL

**SCENERY** can be converted into mood, but, without human activity, a little goes a long way.

**INFORMALITY** is half the charm of a summer holiday, so coach your friends not to look at the camera.

**SPECIAL EVENTS** and competitions mean human interest, and human interest means audience appeal.

**PERSPECTIVE** can be created by including traveling companions in the foreground of your panoramas.

**MOOD** should be underscored, whether your hegira takes you to a sleepy village or a bustling resort.

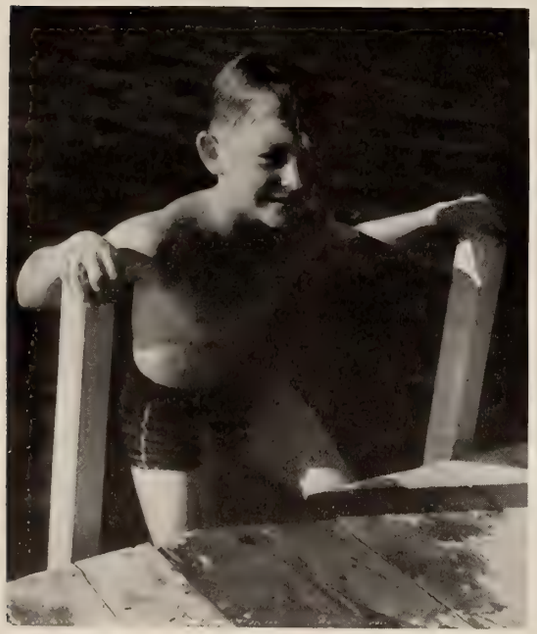
**THE WHOLE STORY** should include that blasted rain that kept you indoors on your last weekend.

# Formula for fun

1. Set in the heart of *New Hampshire*, the shaded greens of *Camp Lakewood* provide a natural playground for an eager throng of young adventurers.

YOU couldn't ask for better cine raw material than a group of spirited youngsters on a rustic romp, whether they be in your charge or under the guidance of professional counselors.

The pictures on these pages were made at a typical boys' camp. Here they have been arranged to give you an easy film plan which can, by modifying the suggested subtitles, be used for a family vacation at the lake or a record of your visit to an established summer camp.



The pictures were selected as representative of the type of footage to follow the subtitles with which they appear. *Title 3*, for example, should preface the more constructive phases of camp life—the craft classes, the instruction in life saving and artificial respiration, the sailboat training and so forth. *Title 5*, on the other hand, heralds the scenic side of the story and should lead you into those pictorial aspects of the film which typify the locale—the towering firs, the woodland trails or perhaps the skyblue lake which gives the camp its name.

Insert your own terms and place names for the italicized words in the subtitles, and presto! You have your continuity for a trim little outdoor opus!

The summer camp, whether your own or your child's, is a mine of easily sequenced movie action

2. There are few windows here for a berserk baseball to break—and the youngsters take their outdoor life with the accent on athletics.

Photographs by Laurence S. Critchell, jr.

3. Young hands learn new skills and new respect for teamwork under the tireless surveillance of the camp counselors.

4. Capping a season of sun and sport, *the overnight canoe trip* is the summer's biggest thrill for many a junior woodsman.

5. The pastoral beauty of *Lake Sunapee* will long be cherished by those who recall fun filled holidays at *Camp Lakewood*.

# Welcome to WASHINGTON

OEVESTE GRANDUCCI, *Founder Member, Washington 8mm. Movie Club*

SO YOU'RE coming to Washington—your first visit. Two or three days—maybe a week. Three or four rolls of color film. These are the right ingredients for a highlight film of the Nation's Capital.

### ARRIVAL IN WASHINGTON

Your opening and closing sequences are most important. If you come to Washington by train do this: Open your film with a shot of the Capitol taken across Union Station Plaza. Put plenty of street cars, cabs and people low in the foreground. Walk across the Plaza to the fountains. Use a two inch lens (or one inch if 8mm.) for a closer shot featuring the fountains in the foreground. (Tripods are not permitted on the Capitol grounds.) Any time of the day is all right for these shots.

While you are shooting the Capitol, get a few more shots for the closing sequence of the film—if in the morning, shoot from the east. Move well back and use a wide angle lens. Then use a longer lens for the dome alone, and a much longer lens, if you have it, for the Statue of Freedom atop the dome. If you are shooting in the afternoon (which is preferable), follow the same procedure to the west of the Capitol.

But if your trip to Washington is made by car, open your film with scenes of the Lincoln Memorial, established from across Memorial Bridge, the most attractive highway entrance to the city. Take these shots in the afternoon.

If you fly to Washington, open your film with shots from the top of the Washington Monument, east or west. In the morning, feature the Reflecting Pool and the Lincoln Memorial. Or in the afternoon shoot east, featuring the Capitol with the Mall in the foreground.

Philip Gendreau

### THE GOVERNMENT BUILDINGS

You will probably want to treat Washington as our historic seat of government, so include a liberal sprinkling of the more attractive government buildings. One might be the National Archives. Get the impression of massive solidity. Architectural features are worth shooting. Try for odd angles. Include a two inch shot of the figures at the north entrance of the building. Be sure the legend on the base, "What is past is prologue," is readily legible.

While you're in the neighborhood, walk south to Constitution Avenue and get the National Gallery of Art and, about a block to the west, the Museum of Natural History. If you're here in the morning, choose a good angle for the façade of "the government triangle," which covers several blocks, facing Constitution Avenue on the north. And don't miss the Supreme Court, one of the most beautiful buildings in the world.

Now, shoot the Department of Agriculture, south across the Mall, then walk across the Mall until you can get a long shot of the National Gallery of Art (to cut in later as your establishing shot of the Gallery sequence).

**The what, when and where for your summer filming of the Nation's Capital**

• Traditional landmarks to the American people, the Lincoln Memorial, opposite page, and the Capitol are necessities in any Washington movie.

## PEOPLE AND PERSONALITIES

Remember to include people in your shots of the buildings—for they, like yourself, are probably making a pilgrimage to the one city that belongs to all the citizens of the nation.

Keep your eyes peeled for lucky shots of celebrities. Get to the House or Senate Office Building, about a block east of the Capitol, between half past eight and nine in the morning, and you may catch some senators or congressmen. Just point your camera at them and they will give you a big grin. (If your own congressman or senators have special interest for you, phone their offices through National 3120, and chances are they'll be glad to pose for you.)

## THE GREAT MEMORIALS

From The Gallery, go a couple of blocks west for establishing shots of the Washington Monument framed nicely with trees. You might put the camera on the ground and use a wide angle lens. Then get quick shots of the people standing in line around the base, waiting their turn to go up. Better use a telephoto here—it will save a lot of weary walking. Any time of the day is suitable.

For exterior shots of the Lincoln Memorial, again any time of the day is satisfactory. For those dramatic interior shots of the seated Lincoln, get to the Memorial by half past nine, while the morning sun is still low. Better take your exposure reading on your hand, for the light inside the Memorial has a tendency to confuse most meters. Get two or three shots here—one of the statue full length from the entrance, framed by the pillars, one medium shot from a different angle and a closeup of the Lincoln head with spectacular side lighting.

By this time you will be dog tired. So you had better take a rest.

## TOURS AND THE WHITE HOUSE

Later, if you go on one of the many inexpensive sightseeing tours, pick up these shots: interiors at the National Gallery of Art (there is plenty of light); interiors of the Capitol Building—no tripod, remember; you'll find guards and guides almost everywhere in Washington to help you with directions, suggestions, etc. Don't hesitate to ask.

Philip Gendreau

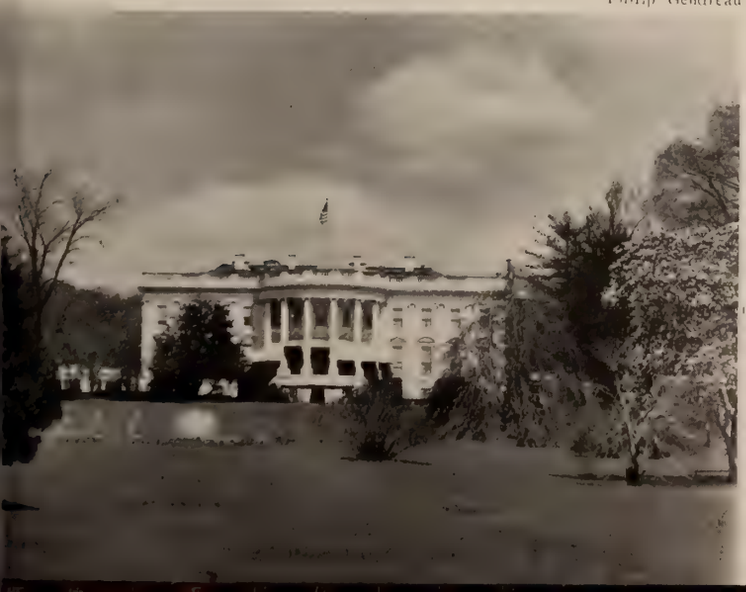
Then you'll want the White House. Take the standard shots from the Pennsylvania Avenue side, with the fountains in the foreground, and a telephoto shot of the White House flagpole. (If the flag is up, President Truman is home. If it isn't, he isn't.)

Then drive around to the south and more attractive side and shoot north for a couple of more White House shots. While you are here, walk across the street to the "concrete fence post" about a foot square. It is the little known Zero Milestone. Get some of the inscriptions on the stone, particularly the elevation above sea level—only 32 feet.

Then go to the north or west side of the Tidal Basin for "portrait" shots of the Jefferson Memorial. Then go around the basin for closer shots and wind up the sequence with a closeup of the new bronze statue of Jefferson—before eleven in the morning or after two thirty for the best lighting. [Continued on page 307]

• Imaginative sequences of the White House or the imposing Jefferson Memorial will help catch the beauty and serenity of our Nation's Capital.

Philip Gendreau



Feily from Monkmeyer

# Ciné-Chat . . .

**UP-TO-THE-MINUTE BRIEFS ON KODAK MOVIE PRODUCTS AND MOVIE TECHNIQUE**

### *More Ciné-Kodak Film— But Many More Users, Too*

BECAUSE film supplies still rank as the number one movie question, it may be well to start off with a frank look at the film picture. And that means facing up to the fact that Ciné-Kodak Film will have to be used carefully this year if there's to be enough to go around.

It's not that Kodak isn't making a tremendous amount of movie film. The difficulty lies both in a great postwar expansion of personal movie activity and in increasing industrial and entertainment uses of "amateur standard" film. Yet there should be film for everyone if it is used so that every foot counts.

Your best bet is to spend your movie footage thoughtfully. Follow the simple rules of movie making outlined by the instruction books supplied with your equipment and the exposure instructions packed with the film. And study each new movie target before you start shooting—use, *in advance*, the same good sense that tells you which shots to discard when editing your film crop.

### *Lumenizing— For Current Lenses, Only*

Most current Kodak lenses—all Ciné-Kodak lenses and all standard and many Kodascope accessory lenses—are being *Lumenized*, with a resulting marked improvement in color rendition, contrast, and apparent definition. These picture-bettering effects have caused many movie makers to inquire about the possibilities of having their non-*Lumenized* lenses coated. The answer, unfortunately, is "No." They *could* be coated, of course. But not economically—and not safely.

*Lumenizing* is an intricate process of coating all glass-air surfaces of lenses *before* assembly. To attempt to coat a completed lens would involve, for one thing, the removal of all the lens elements from the mount, with the possibility that the edges of one or more of the costly elements might be chipped in the process. All in all, the job would be too expensive to attempt. A better plan, if you want the benefits of these new lenses, is to see your Kodak dealer about trading in your present excellent lenses for still better *Lumenized* ones.

### *"Mixed" Light— Not for Indoor Color Filming*

Some movie makers wonder why the suggestion is made that filmers of indoor daytime pictures pull down shades and draw curtains to exclude daylight—and make their indoor color movies with Type A Kodachrome and regular Photofloods. Why not use what daylight there is to help out? The answer to that, of course, is that Type A Kodachrome is not color balanced for daylight and if much of it is entering the room, things are going to become pretty blue.

Then why not, they ask, use Daylight Kodachrome and supplement the light coming through the windows with that from blue, "daylight" Photofloods? One

good reason is that exposure certainty would be lost, because you would have to "allow" for daylight as well as artificial light, and could no longer base exposure solely on lamp-to-subject distance—as outlined by the exposure cards packed with all Ciné-Kodak Films. Another reason is that "daylight" lamps never fully match daylight, for which Daylight Kodachrome is at its best.

Better use each Kodachrome Film as it's intended—"Type A" for exposure indoors with Photofloods . . . Daylight Kodachrome for use in natural light.

### *Those Nine Extra Feet—Not a Film Bonus*

Here's one for roll-film users—it may save some precious movie scenes. Our subject is the "extra" footage supplied on each roll of Ciné-Kodak Film—nine additional feet in the case of 16mm. 100-foot rolls, for example. It serves as leader and trailer footage to protect the film you pay for against exposure to light when you load and unload your camera.

Tempting as this extra footage may be, it's not for movie making. Usually light-struck, it's trimmed off when your film is processed. To insure against "loss" of scenes at the beginning and end of your rolls, follow the loading instructions for your camera . . . thread carefully . . . run off a foot or two to check your threading . . . and stop taking pictures when the footage indicator points to "0." Then the trailer should be run off in order to protect your last scene. The footage indicator will then point to "EMPTY" and the camera can be opened.

### *Smart, New Finish for Sound Kodascope FS-10-N*

News for sound movie fans—a change in the finish of Kodak's superior sound and silent projector. The new, long-life finish—called gray wrinkle—is a lighter shade than the previous, and lends effective contrast with Sound Kodascope FS-10-N's gleaming chromium fittings. Aside from styling, no other changes have been made—you'll find "FS-10-N" to be as fully capable as ever.

### *Movies of Movies—An Idea With Limitations*

Making movies of your favorite actors and actresses from a front-row balcony seat at a movie theater may sound like fun—but it's not too practical.

In the first place, there's a little matter of copyright to worry about—which could have a serious outcome. Besides this, most amateur movie cameras—both 8mm. and 16mm.—operate at 16 frames per second, with one light and one dark interval for each frame. The projector in the theater, however, operates at 24 frames per second, with two light and two dark intervals per frame. Thus it is very unlikely that all the frames of your film will receive the same exposure. Result—extremely bad flicker as the shutters "pass." Operating your camera at 24 frames per second won't help much either. Unless camera and projector are in perfect synchronization—which would be sheer luck—the flicker will be objectionable.

### *Customs "Regs" Simple—But Serial Numbers Needed*

Movie makers who are planning trips to Canada or Mexico—or to any other country in the Americas for that matter—need have little concern about regulations regarding cameras and film. The rules say that an amateur camera and a reasonable amount of film for personal movie making are perfectly okay.

Registering the serial number of your camera with customs officials upon entry will cut red tape on your return by establishing the fact that your camera was not acquired outside the U. S. On most Ciné-Kodaks, you'll find the number on the winding key or crank . . . on the "Magazine 8," on the front name plate. That serial number, incidentally, is a good thing to know, whether you travel or not—it may come in handy if your camera is lost or stolen.

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### *How About Ciné-Kodak Equipment?*

The time is not yet when, on the first call, you can obtain all the items of Ciné-Kodak equipment you may want. While more and more Ciné-Kodaks, Kodascopes, and Kodak movie accessories are being produced, the demand is greater, too. At that, however, many items can be obtained for immediate delivery. Your Kodak dealer has the details. Better keep in touch with him. And that's good advice, any time.

**EASTMAN KODAK COMPANY**

**Rochester 4, N. Y.**

Kodak

# FACL, 1947

## The ACL adds three Fellows to the League's honor roll

THE Amateur Cinema League presents its seventh group of Fellows who were elected to this honor at the Twenty First Annual Meeting of its Board of Directors this year.

The Fellowship of the League, created in 1940, was first given in 1941 to five members, leading all of whom is the name of Hiram Percy Maxim, FACL, the late Founder of the League, to whom the first and a perpetual Fellowship was awarded posthumously. The Fellowship award is made annually at the pleasure of the Board of Directors upon the recommendation of the Executive Committee of the League. A Fellow must be a member of the League, and the honor is co-terminous with membership, save in the one instance of Mr. Maxim.

Fellowships are given to League members who have served the cause of movie making with distinction, whether they are actual filmers or not. With the 1947 elections, the total of Fellows now living stands at twenty six.

There follow in alphabetical order the names of the 1947 Fellows of the Amateur Cinema League, with the citations made by the Executive Committee in its nominations.

WALTER BERGMANN, ACL. Filmer, author, lecturer and amateur movie club worker, he has won acclaim in each of these fields of personal cinematography; beginning as an inexperienced tyro, he has, by study and sustained effort, brought his camera's product to well earned recognition; having learned filming as a result of doing it often and well, he has put his knowledge at the disposal of his own and other communities by aiding his fellow movie makers and numerous worthy civic enterprises through writing, lecturing, projecting and club activity; good amateur and good citizen, he has served personal movies effectively and has won distinction in so doing.

FRED EVANS, ACL. An able and imaginative amateur, he has brought humor to his family films and human interest to his place studies; a charter member of the Los Angeles 8mm. Club, America's first in that width of film, he has served it as president, member of the Board of Governors, chairman of the sound committee and editor of *Thru the Filter*, club bulletin; a consistent award winner in both local and national filming contests, he has been an outstanding emissary of the 8mm. medium; as a MOVIE MAKERS author, he has shared generously with his fellows his unquenchable enthusiasm and imagination for the creative fun of good filming.

VINCENT H. HUNTER, ACL. A pioneer in the production of 16mm. educational and publicity pictures, he has for twenty years served the cause of photography and cinematography with devotion and distinction; beginning with black and white film at its advent in 1923, he was, in 1935, among the very first to adopt the new Kodachrome process to practical, general, non-theatrical uses; soon faced with the necessity of presenting his color studies in multiple prints, he pioneered important research in the fields of Kodachrome duplication and the addition of sound on color film; an able and engaging author and lecturer on motion pictures, he has remained, in the true sense of "the one who loves," an enthusiastic amateur at heart.

WALTER BERGMANN is a native of New York City, where he received his educa- [Continued on page 311]

W. R. Goding

WALTER BERGMANN, FACL

Dollens Studio

FRED EVANS, FACL

VINCENT H. HUNTER, FACL

# ROMANY ON RUBBER

## The modern gypsies of the auto trailer present a new and vital cine subject

FRED C. ELLS, FACL

Courtesy Trailer Travel

• "What about the ice box, the kitchen utensils and the butane heater?"

THE storied vagabonds from old Romania have nothing on today's Americans. Where they creaked out a dozen miles daily in ancient, lumbering wagons, your modern gypsy rolls along at thirty five miles an hour in streamlined aluminum and plexiglass. Where they cooked over smoldering wood fires, you flick a switch to the bottled butane; and where they slept on heaps of straw, you drop off to dreamland on the latest in built-in bunks.

There are, perhaps, as many as half a million Americans today, living—and traveling—in automobile trailers. It is high time that some imaginative filmer turned his camera towards them.

The picture I hope some Amateur Cinema Leaguer will make this summer will not be the "we started from Yonkers" type, in which the trip to Yellowstone is the theme. That's been done to death. What I'd like to see is what goes on inside that aluminum shell. How do the trailer electric brakes work? How does the coach, all twenty seven feet of it, back into position when it reaches its park at the end of the run? How do you get the electric light, the fresh water and waste water connections? How is the trailer jacked up and braced to prevent sway when at rest? How do the butane tanks for cooking work?

Now, moving inside, where and how are the dishes and glassware carried safely and unchipped over rough roads? What about the ice box, the kitchen utensils, the butane heater? Where is the radio, the electric toaster and coffee percolator? What about the framed pictures on the walls, the knickknacks and books? Where is the Cine Special, the Bell & Howell projector, the loudspeaker, the phonograph, the screen, the tripod, and where does one carry films, both cut and uncut? What about guns and fishing tackle? What about clothes closets, food and linen and medicine chests, utility closet for broom and dustpan and clothesline? And typewriter, fire extinguisher, electric sewing machine and who knows what else? What about a kitchen sink, and dining table, and chairs and, above all, a comfortable bed? Imagine it—my trailer has space to sleep six adults. Heaven forbid that it ever comes to that! But it is possible.

How do all the essential tools of a comfortable and even luxurious daily life fit into a floor space eight feet wide by twenty four feet long, and still leave plenty of space to walk about, and even entertain a couple of guests for dinner? After living in [Continued on page 314]

Frank E. Gunnell, FACL

Courtesy Trailer Travel

• "How does the coach, all twenty seven feet of it, back into position when it reaches its park at the end of the run?"

# AMATEUR CLUBS

## What organized groups are doing everywhere

**Show in Minneapolis** The Minneapolis Cine Club, ACL, enhanced its reputation for fine pictures with the battery of films shown at its tenth annual spring show. The first part of the program consisted of *Elevator Fire*, by Dr. Leonard J. Martin, ACL; *Lake Superior Landscape*, by Elmer W. Albinson; *Glorifying the Muskrat*, by Stanley Berglund, ACL, and Lawrence Berglund; *Downbound*, by Carroll K. Michener, ACL, and *The Minneapolis Aquatennial*, by Charles V. Carroll and Percy E. Hopkins, ACL.

After intermission, *Nature Adorns Mother's Day*, by G. L. Larson, ACL; *Broadway Lights*, by Russell C. Duncan, ACL; *Wild Rice Harvest*, by Monroe P. Killy; *Western Vistas*, by Dr. Earl C. Henrikson, ACL, and *India*, by Carroll R. Davidson, ACL, were shown.

In addition, club members are active individually in screening films to shut-ins in nursing homes, hospitals and social service centers.

Herbert Moore

• Dr. Robert E. Haentze, right, receives the Philadelphia Cinema Club award for *How Green Are My Parents*, from Francis M. Hirst, president.

Minneapolis Cine Club, ACL

• Left to right: H. Thompson, G. L. Larson, ACL, C. Egekvist, Dr. H. Scott, J. Peterson and C. Ware, of the Minneapolis Cine Club, ACL, at auction.

**Gray at Dayton** More than 500 members and guests of the Dayton Amateur Movie Makers Club packed the city's Art Institute for a recent invitation screening of outstanding films by Ralph E. Gray, FACL, of Mexico City. Members of the neighboring Columbus Movie Makers were joint hosts with the Dayton unit, with Howard J. Smith, Dayton president, presiding at the gathering.

Seen on the sixteen foot screen, via arc projection, were *Typical Times in the Tropics*, 1946 Maxim Award winner; *Paricutin*, a short subject on the famed Mexican volcano, and *Primitive Patzcuaro*. More than three score guests and club officers entertained Mr. Gray at dinner preceding the screen program.

**Mount Vernon screens** The ninth annual movie night of the Mount Vernon, N. Y., Movie Makers brought four pictures to the auditorium of the city's A. B. Davis High School: *Niagara Falls*, by Richard Cano; *Reflections*, by Henry E. Hird, FACL; *Squeaky's Kittens*, by Walter Bergmann, FACL, and *Singing Shadows*, by Herman Bartel, which were adjudged up to the club's usual standards by a capacity audience.

**Contest at Schenectady** The Movie Group of the Schenectady Photographic Society, ACL, recently held its annual competition and, at a later meeting, screened the winners of the contest.

The films, judged by the consulting department of the Amateur Cinema League, were graded as follows: *Things That Easter Brings*, by H. M. Webber, ACL; *Shakers of Lebanon*, by Francis Spoonogle, ACL; *American Island Seas*, by H. M. Jacobs; *Jonathan, The Chipmunk*, by E. H. MacMullen, ACL; *Toys for Two*, another by Mr. Webber; *Summer Trip 1946*, by C. H. Steenstrup, and *Silver Bay*, the second by Mr. Jacobs.

**Berkshire competition** The Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass., also had a contest. *All About Me, by* Mabel Bradway, ACL; *Christmas*, by F. H. Chant; *Just Fishing*, by Noel Motter; *Thanksgiving*, by Mr. Chant, and *Berkshire Skaters*, by Miss Bradway, were the winners, in order.

**Pictures at Parkchester** Six hundred members and guests packed St. Helena's Auditorium for the sixth annual movie show of the Parkchester Cinema Club, ACL, of the Bronx, New York. The two hour show consisted entirely of films made by members of the club.

Included in the program were *Moods Eternal*, by George Kirstein; *Case 419*, by Herman B. Getter; *The Viper Pit* and *Oddities*, again by Mr. Kirstein; *Postwar Parkchester*, a club production, and *Came the Dawn*, by John Arricale.

**Albany contest** Twenty three films were entered in the recent competition of the Amateur Motion Picture Society of Albany, ACL, with the following award winners: *Granite Quarry*, by Harry L. Jewell; *Circus Arrival*, by Esther P. Cooke, ACL; *Mardi Gras*, by C. R. Creamer; *Seventh Wonder*, by [Continued on page 313]

# A GUNSTOCK CAMERA MOUNT

## A wild life filmer describes his own design of handy accessory

ROBERT MALLORY, III, ACL

SOME years ago it occurred to this movie maker that it should be possible to create a steady camera support on a gunstock.

At about that time, MOVIE MAKERS carried an advertisement of such a mount, produced commercially in St. Paul. This was procured, but, upon trial with a Bell & Howell Auto Master 16mm. camera, much was found to be lacking, and the mount was laid aside.

However, while hunting in 1945, the idea again came to mind. The old gunstock mount was dragged out of the closet and tried again, but with the same result as before. It just was not correct for a right handed hunter to be reaching for the release trip of the camera with his left hand, which was at the end of the forearm. It seemed that the natural place for such a release would be at the normal trigger site, where the trigger finger of the right hand could reach it. Hence making such a trigger accentuated release was a logical development.

In the first step of the alteration, a gun trigger of the normal lever on a pin type was inlet into the stock at the normal trigger position and was surrounded by a trigger guard (Fig. 1). The inletting of the trigger was continued through the stock and of adequate size to allow full trigger motion.

Following this, a groove was made from the center of the trigger inletting forward about three inches and then gradually curved outward to the right so that it emerged four inches forward of the trigger. This groove was of a size adequate to accept the average cable release. A notch was then cut about one quarter of an inch forward of the trigger inletting to accommodate the lip of a cable release. A ten inch cable release was then placed in the groove. the upper portion of the lip at the trigger was filed down flush with the wood, and the felt was glued in place (Fig. 1).

The camera, a 16mm. Bell & Howell Auto Master, was then attached to the stock by means of the hand screw in the tripod socket. Having previously installed on the camera a Bell & Howell accessory to permit the use of a cable release, the cable from the gunstock was then attached (Fig. 2).

The result was a great improvement over the original mount as far as its use by a person accustomed to firearms was concerned, but it still had a few disadvantages. One was that the trigger was in an uncomfortable position, having been inlet too far forward. This was overcome by filing into the base of the wood behind the camera, from the shoulder edge, for one half inch. This resulted in a very great improvement, as can be seen in Fig. 3.

• Fig. 1. A nine inch cable release, attached to the trigger of a gunstock . . .

• Fig. 2. . . . plus a camera engaged by the hand screw in the tripod socket . . .

• Fig. 3. . . . make an ideal camera gun setup.

However, after several trials in the field, it was found that the cable release had too large a loop by the lens turret, with the result that it caught in the brush and other objects, which would detach the release from the camera. Hence a search was made for a shorter one: finally it was found that a nine inch Armorclad Cable Release was the best. No bad results have since occurred, although the camera has been carried as a gun through many swamps and brush thickets.

While the gunstock camera mount is generally thought of in connection with hunting and wild life filming only, it should prove a handy accessory in many other fields of movie making.

# Practical Films

## The general movie used for various purposes

WILLIAM HOWE, ACL

• *National Air Races*, produced by Emerson Yorke, features, among others, Paul Mantz, a veteran air racer and stunt flyer, winner of the $10,000 first prize Bendix Trophy Race.

### UP IN THE AIR

Filmers who have experienced the difficulty of getting follow shots of fast moving objects will be doubly impressed by the zooming jet planes and startling air stunts captured by Emerson Yorke's camera crew in *National Air Races*, twenty one minutes of aerobatics in 16mm. monochrome.

An authentic report of their air classic has been made by enlisting the services of the official Air Races announcers, Commander Barney Capehart and Swanee Taylor, as scripters and narrators. Intercut with the racing scenes are demonstrations of a tow plane glider pickup and spectacular stunts executed by leading test pilots. The air minded will find exciting entertainment in this two reeler, which is distributed by the United States Rubber Company.

### GOOD WILL POWER

A moving and persuasive story film has been produced by Good Will Industries of New York, to familiarize the general public with their modes of helping the handicapped to help themselves. Imaginative camera work by Reginald and Louis McMahon, ACL, and a personalized script show the operation of the organization in terms of an amputee truck driver who, despite his handicap, learns to support his family by a new trade mastered in the Good Will shops.

The picture, *Harvest of Good Will*, runs 705 feet of 16mm. Kodachrome, with an appealing narrative delivered by Joseph Cotten. Anybody who has ever contributed castoffs to Good Will's big orange trucks will be fascinated by the resourcefulness with which old clothing and broken furniture are converted into salable commodities.

Heartwarming and humane, the film is worthy of a top spot on civic organization programs. Bookings for the film may be made through Lester Allsweed, Good Will Industries of New York, 123 East 124th Street, New York City, for local screenings.

### ANYTHING GOES

On the League front, prospective films run the gamut from newsmen to nurses. Oscar [Continued on page 317]

• From *Magazine Magic*, sponsored by the Curtis Publishing Company, come these frames illustrating the production of a magazine: top left, Norman Rockwell works on a cover and, at right, a food "still" is made; at bottom, type is set, magazines are wrapped and a farmer far away receives his copy.

16mm. scenes by Tom Draper

# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

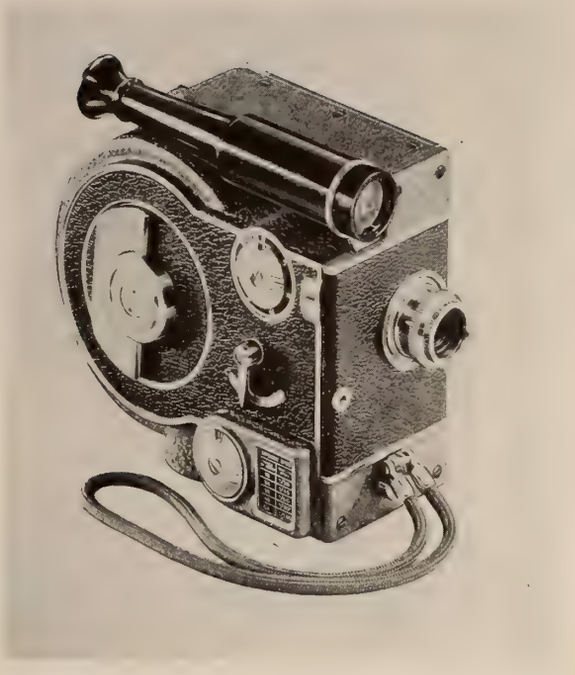
JAMES YOUNG, ACL

**Revere** A distinct addition to the 8mm. field is the new Revere "70" Magazine Camera, offering extreme simplicity in both loading and operation. The Revere "70" features continuous run, single frame exposure for titles and trick shots, coated lenses and a new type ratchet winding key. It operates at 16, 24, 32, 48 and 64 frames a second and is available with either 12.7mm. *f*/2.8 Bausch & Lomb (universal focus) or 13mm. *f*/1.9 Wollensak (focusing mount) coated lenses. The Revere "70" is manufactured by the Revere Camera Company, 320 East 21st Street, Chicago.

**Wollensak** New to the Wollensak line of 8mm. and 16mm. Ciné Raptar lenses is a Ciné wide angle attachment that doubles field area. The focal length of the normal 16mm. camera lens is reduced to 12.5mm. by the attachment, while that of the normal 8mm. camera lens is cut to 6.5mm. The attachment is fully color corrected and does not affect either lens speed or exposure when added to a Raptar lens. It is designed for use with the following Wollensak Ciné lenses: 13mm. *f*/3.5, *f*/2.7, *f*/2.5 and *f*/1.9 lenses on 8mm. cameras; and one inch *f*/3.5, *f*/2.7, *f*/2.5 lenses on 16mm. cameras.

An *f*/4.5 series has been added to Wollensak's Wocoted enlarging Raptar lenses. The new series features three longer focal lengths—7½ inches, 8¼ inches and 9½ inches—for negative sizes up to eight by ten inches. The new series replaces Wollensak's enlarging Velostigmat *f*/4.5 lenses.

Pictures purchased from amateur and professional photographers are now being printed in over 800,000 copies of magazines each month, according to a report from the Wollensak advertising department. All pictures used in Wollensak advertisements are taken or enlarged with Wollensak lenses. Any one interested in submitting pictures for Wollensak's consideration should send them to Wollensak's advertising agency, Ed Wolff & Associates, 428 Taylor Building, Rochester 4, N. Y. All pictures should be accompanied with information on lenses used, salons at which they have been exhibited, any awards won and the name of the photographer's camera club. A folder, *How Wollensak Chooses Illustrations*, will be sent free on request.



• The new Revere "70" Magazine Camera, 8mm., has all the improvements for easy operation and fine filming.

**Briskin** Making its first appearance on the market is the Briskin Magazine 8, a new 8mm. movie camera produced by the Briskin Camera Corporation, 2103 Colorado Avenue, Santa Monica, Calif. The camera has four speeds, from 16 to 64 frames a second, and it is equipped with a coated half inch Wollensak lens, *f*/1.9 or *f*/2.5. Its built in telescope viewfinder, with parallax indicators, is to be used with a one and a half inch telephoto lens. Further information regarding the Briskin Magazine 8 may be had by writing directly to the company.

**Pat Powers** Headed by Pat Powers, formerly of 20th Century-Fox and Jerry Fairbanks, Pat Powers, Inc., has opened main offices at 6 East 46th Street, New York 17, N. Y. The new firm will serve as consultants in film planning, production and distribution. It also plans to serve as a distributor for the home movie field. Production consultation will be supervised by [Continued on next page]

• At left: New in the field, the Briskin 8 has coated lenses, image viewfinder, single frame exposure.

• At right: The new Wollensak Cine Raptar wide angle attachment doubles the camera field.

# News of the industry

[Continued from previous page]

Sidney Kaufman, who has formerly been with Howard Dietz, Walter Wanger and Gabriel Pascal. A. Bertrand Channon is vicepresident of the company. Branch offices are located at 1317 New York Avenue, N. W., Washington, D. C., and at 804 Plaza Building, Pittsburgh.

The company announces extreme interest in the acquisition of 16mm. footage from amateur sources. Those interested in selling footage should communicate with Pat Powers, Inc., at its New York offices.

**Ampro** Arrangements have been completed by Ampro Corporation for the manufacture of its 16mm. sound and silent motion pictures in Great Britain. Ampro sales in Great Britain, Ireland and on the Continent will be directed by a new distributing company, Simplex-Ampro Ltd., 167-169 Wardour Street, London, W. 1. Ampro equipment will be manufactured by Messrs. Kelvin, Bottomly and Baird Ltd., of Glasgow, Scotland, and Basingstoke, England, while Messrs. Henry Hughes & Sons Ltd., Barkinside, London, will be responsible for the optics. Ampro Corporation is located at 2839 North Western Avenue, Chicago 18, Ill.; it is a subsidiary of the General Precision Equipment Corporation, 92 Gold Street, New York City.

**Griswold** Splicers, for use with 16mm. and 35mm. film, manufactured by Griswold Machine Works, Port Jefferson, Long Island, are now being distributed exclusively by Neumade Products Corporation, 430 West 42nd Street, New York City.

• Featuring mechanical calculation of both incident and reflected light, the new DeJur Amsco light meter is guaranteed for a lifetime.

**Bell & Howell** In a recent visit with J. H. McNabb, ACL, president of Bell & Howell Company, J. Arthur Rank, extraordinary British tycoon, discussed the motion picture manufacturing program of his English factories. Rank's equipment firm, British Acoustic Films, Ltd., has a long term arrangement to manufacture and distribute Bell & Howell equipment.

*Teaching Eternal Truths,* a new thirty four page booklet covering the use of visual aids in church programs and in religious education, may be had from the Educational Division, Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

**Universal** Among recent additions to the rapidly expanding sales staff of Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y., have been Robert E. Harper, Joseph F. Dolbeer, Oscar J. Wertheimer, William C. Spatari, J. Walker Beeghly and Jack Weleba.

• Axel Monson, for over thirty years head of the Ampro Corporation, has retired from active duties. A pioneer in the 16mm. field, Mr. Monson organized the Ampro Corporation and has been its president since its inception. He will be succeeded as president and general manager by A. J. Palmer, former vicepresident of the General Precision Equipment Corporation, Ampro's parent company.

**General Electric** The five percent federal excise tax on lamps, which since 1941 has been absorbed by the Lamp Department of the General Electric Company, Cleveland 12, Ohio, was shifted from the company to the consumer on June 1. The tax shift was necessitated by recent cost increases which made absorption no longer possible. However, the company emphasizes the fact that, while some prices have been increased, others, because of high sales volume, have been decreased. The company also states that, as of June 1, average General Electric lamp prices were five percent under prewar prices.

• Of very light weight, the Bensen Light is a holder for two reflector bulbs, placed side by side above the camera.

**Bensen** The price of the new Bensen Light for movie and still cameras appeared incorrectly in a Bensen advertisement in the June MOVIE MAKERS. The correct price of the Bensen Light is $9.45. It is manufactured by A. L. Bensen Company, 100 Innis Street, Staten Island 2, N. Y., and it may be ordered direct if not available at your local dealer. The Bensen Light fits all movie and still cameras, places the bulbs above the camera and eliminates the need for clamp on lights.

**Penn** Hitting at a phase of the photographic industry that has in the past been rather vague and fluctuating, Penn Camera Exchange, 126 West 32nd Street, New York City, has inaugurated an unconditional one year service guarantee on cameras and other photographic equipment purchased either in the store or by mail order. The guarantee applies to both new and used equipment.

**House of Color** Enlargements of 8mm. and 16mm. frames to 2¼ by 3¼ inch natural color prints may be obtained from the House of Color, 1108 Seal Way, Seal Beach, Calif. The company will also enlarge frames to 4 by 5 inch, 5 by 7 inch and 8 by 10 inch sizes, if the clarity of the original frame permits.

**Cinemart** Under the banner of Cinemart, Incorporated, 565 Fifth Avenue, New York 17, N. Y., Palmer Williams is to head an expedition to the Caribbean area to film a series of Kodachrome short subjects. Mr. Williams has in the past worked with Frank Capra and Garson Kanin, and is, at present, associate producer to Pare Lorentz. The expedition will leave about November 1.

## Welcome to Washington

[Continued from page 297]

MOUNT VERNON AND ARLINGTON

No Washington film is complete without visits to Mount Vernon and the National Cemetery at Arlington. Mount Vernon is easy to overdo pictorially. Get establishing shots of the house from the driveway side and closeups of some of the outbuildings. Then, on the river side of the house, shoot from the veranda to the Potomac, with your scene framed by the pillars. For your last shot of the sequence, get a long shot of the river, or front, side of the house.

For your sequence on Arlington Cemetery, don't choose the middle of the day, for shadows will be a helpful part of your composition. Get a shot of the Mast of the Maine; a shot or two of the solemn regularity of white crosses; one or two shots of the outside of the Amphitheatre; and one or two shots inside. End this sequence with an establishing shot of the Tomb of the Unknown Soldier, holding it long enough for the honor guard to march to one end of his beat, execute his formal about face and start back again. Then move in for a legible closeup of the inscription, and close with a long shot across the river of the Washington skyline, with the Tomb in the foreground.

Finally, if you want to plan your shooting even more in advance, write the Greater National Capital Committee, Evening Star Building, for a copy of *Highlights of Washington*, which includes material for narration or subtitles and a simplified map. It will save you time and shoe leather.

## Boatway to beauty

[Continued from page 290]

dart out of the holes in the soft sandstone which they have drilled for their homes. The boat nears the swallows' nests, that you can get a better view of these little caverns. You next approach the Jaws of The Dells, the entrance proper, with Romance Cliff on the left and High Rock on the right, two immense sentinels to the waterway. Then slowly you come to Chimney Rock, one of nature's freaks, a curious formation resembling an old chimney of pioneer days. Now to the right again, a stone face appears in the wall of rock. Your guide will tell you that it was named after Black Hawk, an Indian Chief.

Soon the narrows are reached, where you see several points of land jutting out. These are the Twin Sisters. Farther on you come to the first of your landings—the Cold Water Canyon—where you leave the boat to go through a beautiful ravine, cool and refreshing. Here, too, a fantastic form, represent-

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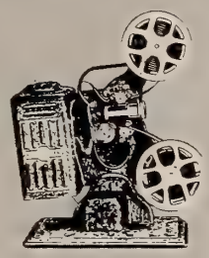

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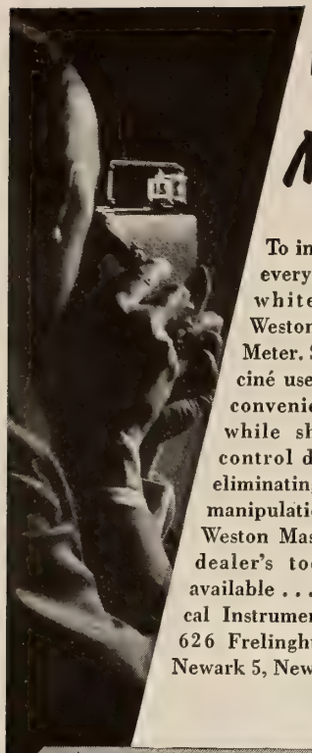

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ing a segment of a jug, will be found. This is suitably named the Devil's Jug.

Returning to your boat and setting out again, you approach, one after another, Alligator's Head, the Clam Banks, Steamboat Rock and then the second debarkation at Witches Gulch. The opening to Witches Gulch measures about 100 feet, but, as you proceed farther into it, it narrows to two feet at some places and is appropriately called "Fat Man's Misery." Here, again, you feel the cool and refreshing atmosphere.

As you move out of Witches Gulch, Sunset Point appears, and, to the west, the massive cliffs of the Palisades come into view. At this last landing before the return trip, you see Devil's Anvil, Visor Ledge, the Fireplace, Hornets Nest, Luncheon Hall and Stand Rock, one of the best filming spots. In this rocky gorge is a natural amphitheatre, claimed to have been used hundreds of years ago as a council ground by the Indians. Beginning July first and continuing through Labor Day, the Winnebago Indians hold their annual ceremonial dances in it, with some visiting tribes from the southwest participating. This is also claimed to be the only Indian ceremonial in the Middle West.

And now for some last minute notes. To prevent the record of your trip from being a dull and uninteresting film of just still shots, add color and action by filming your fellow passengers. Try to get to the dock early, to get some shots of them going aboard and of the boat sailing away from the dock. Also take shots from the boat approaching the landing. While on board, film passing excursion boats, as well as views of the shore. For continuity, show the party reaching the landings or vantage points. Then follow with a closer shot, as they gaze at some point, and a long shot of the view.

Closeups of the rock formations should follow. By including some object or subject—and not just scenery—you will find that the story telling quality of your picture will be greatly enhanced. Adding something to the foreground will increase the depth of the picture. Utilize whatever may be on hand — flowers, a lacy overhanging branch of a tree or human interest, to give it that spark of life.

In the gorges of Cold Water Canyon, Witches Gulch and Stand Rock, the light may be poor in some areas, due to the high rock formations and the trees overhead shading and shutting out the light; so, you will need to use a larger stop—around $f/2.5$ or more in some areas—or you may find it advisable to run your camera at eight or twelve frames a second, in which case, keep any moving objects out of the scene. The average opening on a sunny day is from $f/8$ to $f/5.6$, but, to be sure, use an exposure meter, if possible.

Another valuable asset to your movies would be a tripod. It may be rather cumbersome, but you will be more than compensated in clear, steady scenes. Also use a haze filter throughout. Last, but not least, carry enough film along. I would suggest taking two trips—one in the morning about nine o'clock and another in the afternoon at about one o'clock.

Hotel accommodations may be obtained either in the city or at nearby resorts if you would care to spend more time here, and it would be a mighty good idea to do so. At Lake Delton, a few miles from The Dells, facilities are available for airplane trips over the scenic Dells region.

You can also enjoy canoeing, swimming, aquaplaning, golf, speed boat rides and other outdoor sports; and, if you like to hike, there are numerous beautiful trails leading through the woods. There is also an excellent opportunity of filming the pastoral countryside as you leave The Dells.

## Beaches are best

[Continued from page 291]

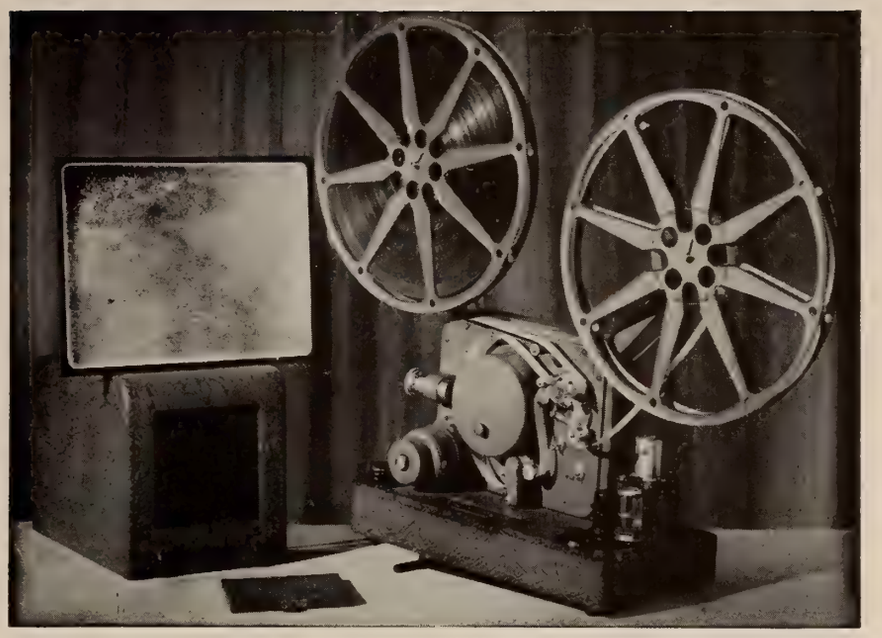
inquiries bring no favorable results. Dad finally lies down on the sand for a snooze, and the youngsters start to bury him with sand.

As he dreams of the picnic feast to come, the scene fades to the luncheon spread in all its glory. A medium closeup shows Dad sitting beside some large sandwiches. The family youngster is sneaking up from behind Dad and a closeup shows the child's hands inserting a large clam shell in the top sandwich. A closeup shows Dad biting into the sandwich. In horror, he discovers the shell and blurts, *"How did that clam crawl in there?"* He reaches for another sandwich and after a cautious investigation, settles down to enjoy it.

He receives a cup of coffee. A closeup of the sugar bowl shows it being filled with sand. Dad takes two heaping teaspoonfuls. As he stirs, busy little hands are pouring ocean water into the lemonade pitcher. He takes his first drink of coffee and squirts it out as he hurriedly grabs the lemonade pitcher. He gulps and squirts this out as a pail of water is poured over his head.

A dissolve, wipe or quick fade shows Dad nearly buried in sand and a youngster emptying a pail of water on his head. As he awakens from the luncheon nightmare, the children take off down the beach, with Dad in hot pursuit as the long shot fades out.

Perhaps a beach movie as thus outlined might not be produced in one visit to the shore. The execution of the "gag" alone can absorb considerable time. By breaking the picture down into episodes or sequences, and roughly outlining the day's shooting in advance,

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making the film can be spread over several beach visits, each of which can be a miniature vacation.

Now, more on the shooting side than on what to shoot, let's run over a few simple technical suggestions. Color film seems almost a "must" for this most colorful subject. Yet, should you find the supply is short, some very pleasing results may be obtained with a medium speed panchromatic monochrome—and filters. A medium yellow (2x) will be about right for your general shooting and will provide a nice separation between sky, clouds and water. For more dramatic effects, you may wish to experiment with the heavier red filter (25-A), which will darken the sky to a gleaming ebony, against which the summer clouds will stand out like giant milkweed puffs.

But, black and white or color, keep in mind that sunlight on the beach is intense and all pervading. A good lens shade is of prime importance in shielding the front surface of your lens from unwanted light rays. And, unless yours is a magazine type camera, you will need to see (or create) the deepest kind of shade when changing films. Those pesky flickers of edge fogging can ruin the best of pictures. There may be some problem, as well, from fine sea mist coating (almost invisibly) your lens, or filter, or exposure meter aperture. Have a book of lens tissues handy, and use them periodically.

And, speaking of exposure, don't worry too much about unusual light conditions. Actually, the sun is no brighter on the beach than in your backyard. There is simply *more of it* coming to your camera because of the high reflective qualities of the sand and water all about you. With Kodachrome, for example, this increase in effective light will probably mean shooting the brightest long shots at half a stop smaller opening than *f*/8, instead of the customary 8. And—again the familiar caution—expose none of your scenes at smaller than *f*/11, no matter what your meter says.

So, if you are looking for a real can't-miss subject for your summer shooting, just take the youngsters to the beach. They'll have good fun. You'll have good filming. What *more* do you want?

## Holiday Ho!

[Continued from page 292]

sunny days which will be available for the production of a more elaborately planned movie, such as a photoplay in which the full round of resort activities may be featured. Undoubtedly it will be a pleasant, civilized retreat where many others will have gathered to enjoy the outdoors, and, if the cameraman can convince some of them that acting in a movie can be fun or if he drops a hint that every one will be invited to a screening of the finished picture, he will have no trouble in mobilizing as many actors as he needs.

Demanding cooperation or asking neighbors to do you a favor only seems to make them reluctant about helping, for there should be a reason why they think that they will get something out of it personally; and so, to some you will say, "Now, you *know* that you have always wanted to act in the movies—here's your chance to see how good you are!" Sizing up another prospective actor, you would say, "I don't know whether or not you can act a part like that. What do *you* think?" Well, you know in advance what he thinks; of course he can do it. Few people can resist a challenge (and this is especially true about youngsters), but the bait might not work with an older person if he suspects guile. Much depends upon the manner of approach, and you will have to say the right thing at the right time in the right way.

Vacation pictures call for people doing things in most of the scenes. You will seek out beautiful scenic compositions as before, but they will now be used as a backdrop for human activity.

Let us suppose that you have established yourself at Paradise Lake or some other vacationland and that you have all the ingredients you need to indulge your Lubitsch touch to the utmost in making a holiday movie. There are many sports activities at the lake, good looking actors by the score, and you can make almost any kind of a movie you like. How will you set about making a Ten Best movie? What about continuity? How should you plan your movie, and how should the subject matter be treated?

I have made many vacation movies, and you may be skeptical when I tell you how I planned the movie stories, outlined continuity shot for shot and decided how a variety of subject matter should be treated. All this preliminary work was done flat on my back in bed during those luxurious moments which precede slumber on the night before a day of heavy shooting. My system never varied, and it worked, for I had every camera viewpoint fixed in my mind when I got up in the morning; each lap dissolve, every gesture and expression which was to grace the footage, was like a bright picture. All I had to do was to set about making the dream come true.

Here you are, then, at Paradise Lake. The first day will be spent in looking over the grounds, gauging angle shots, meeting the other guests, watching sports activities, weighing the values of the different picture possibilities and visualizing how it will all look on the screen. You will question regular

guests as to which are morning and which are afternoon shots, depending upon where the sun rises and sets, after which you will fix in your mind the most advantageous camera positions.

Evening will be devoted to "signing up" the actors you have chosen for key parts in the various sports—and you will find this to be a fascinating study in human behavior, for all will not easily be won over to your way of thinking. If possible, you should set a time when the actors will be needed and tell each one the approximate period he will work.

Then, relaxed in bed, you will envision that lovely blonde girl coming out of the front door of the hotel. She has tennis paraphernalia with her and a light sweater thrown over her arm. A closeup shows that she is glancing about her expectantly, and a cut to a shot of the popular young tennis star you signed up will show for whom she is looking. He is perched on the porch rail with his tennis things at his side, obviously waiting for the girl. They exchange greetings, and other scenes follow as they walk toward the tennis courts along the pretty tree lined path you picked out previously, then over the old bridge, nodding to fellow vacationists along the way.

Perhaps some others will join them, all figments of *your* imagination, but they will materialize the next day in your movies. The day dream, obviously, is the finished movie in the embryonic stage, but you will want to visualize every scene and to arrange the sequences in your mind, breaking down each situation into individual scenes, closeups and camera setups.

That is how Lubitsch and Frank Capra do it, and that is how *you will have to do it.* Waste no time in thinking about the things you would like to film but cannot. Think only of how best to use the materials at hand, but think *hard!*

## FACL, 1947

[Continued from page 300]

tion, including attendance at Evander Childs High School and New York University, from which latter institution he received a BCS degree, majoring in accounting and finance. He lives in the Chester Heights section of Mount Vernon, N. Y., a suburb of New York City. He is married and is the father of two girls.

Mr. Bergmann is manager in the General Accounting Department of the Consolidated Edison Company, of New York City. In his business life, he has used filming as an aid, with a motion picture which he made for presentation before the Edison Electric Institute and the American Gas Association. He has

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also presented various papers on accounting subjects before these bodies and has written for various publications in his industry. He has taught a course in public utility accounting in his company's school for five years.

Mr. Bergmann admits that he was a rabid bridge player until Mrs. Bergmann objected. In search for a new interest, he tackled amateur movies about fifteen years ago. In this new activity, he was able to interest Mrs. Bergmann who not only acts in his films, but also serves as relief cameraman. An exacting critic of her husband's filming results, she goes with him on his various public projections, to see that all is well done.

Mr. Bergmann's other recreational interest is yachting. He is Rear Commodore of the Echo Bay Yacht Club of New Rochelle, chairman of its membership committee and official cinematographer and photographer for the club.

Mr. Bergmann's movie club activities have aided the progress of personal filmers. He belongs to the Mount Vernon Movie Makers, the Metropolitan Motion Picture Club, of New York City, and the Edison Camera Club, of the same city. He has served his own Mount Vernon Movie Makers as president and vicepresident; he is now chairman of its program committee.

Ten of his films have won honors locally and nationally, including one Honorable Mention and one Ten Best in MOVIE MAKERS annual selections. His civic filming has produced three movies for public purposes. He has made industrial films, as well as pictures illustrating the activities of his own yacht club.

Mr. Bergmann is a lecturer as well as an author. In the latter capacity, he is well known to readers of MOVIE MAKERS in which he has published seventeen articles since 1940.

"My main objective in filming," writes Mr. Bergmann, "is to do what I can to raise the standards of amateur shooting, hoping that, when people hear the words 'home movies,' they will not feel like leaving for home."

FRED EVANS was born in Milwaukee and was educated in the suburbs of Boston. He went to Los Angeles in 1918, where he has since lived. He is a member of the theatrical motion picture industry, as is another of the League's Fellows, Russell T. Ervin, jr. Beginning as a laboratory technician at Paramount Studios, he was afterward in charge of the film printing department of the Hollywood plant of Consolidated Film Industries. Later he was associated with a non-theatrical film exchange in Los Angeles and sold motion picture equipment. For the past fourteen years he has been connected with the Metro-Goldwyn-Mayer Studios in Culver City, Calif., where, for the past twelve, he has specialized in process (background) projection of both stereopticon and motion picture film.

Mr. Evans applied for membership in the Los Angeles 8mm. Club, because of his own work as an amateur. "My association with our club," he writes, "has been most pleasant, and I should hate to think of all the fellowship and the opportunities to assist that I have missed, if I had not joined this veteran group." He has been editor of the club's magazine, *Thru the Filter;* he has been the club's president. He is now chairman of its sound committee and is a member of its board of governors. Mr. Evans's films are made for pleasure and not for profit. When, as frequently happens, other club members want copies of his movies, they get them at exact cost. His filming includes family records, dressed up with humor, and various pleasant satires on human foibles. They have won numerous honors, including a Ten Best rating from MOVIE MAKERS. Mr. Evans is married and has two boys; all his family is active in his filming projects. His other hobby interest is a country home at Sherman Oaks, in the San Fernando Valley.

VINCENT H. HUNTER was born in Boothbay Harbor, Maine, of Scotch, Irish, New England and French forbears. His early years were spent in western Canada, from which he went to Southern Oregon. He was educated in seventeen different grammar schools and graduated from Pendleton, Ore., High School, after which he began a photographic and cinematographic education, preferring it to regular college work.

Mr. Hunter, who is married and who has two sons, has long been a member of the staff of the Union Pacific Railroad, as head of its photographic department. He has a keen interest in all phases of agriculture; with a younger brother he owns a ranch in western Washington. He is an archer, a gardener, a snow rabbit breeder, a fisherman and an ornithologist, in addition to his keen amateur interest in movies and in writing about them. He belongs to numerous still and cine organizations of a national character.

Mr. Hunter became interested in the use of sensitized products because of his desire to record bird life. Soon he found that filming had become the major interest, and it rapidly became a livelihood. "I have always done that which I liked best to do," writes Mr. Hunter, "and I feel very fortunate, because the years have brought to me the realization that few people ever lead such a happy and ideal existence."

Mr. Hunter's movie making goes back to the hand cranked camera days, and he has been at it ever since. He has

made many interesting experiments in, and a number of valuable additions to, the subject of color film duplication. Since he was an early user of color film in his work with the Union Pacific Railroad, he required many duplicates. Working with Carroll Dunning, in Hollywood, he was among the very first to use color duplicates for business purposes.

Most of Mr. Hunter's movies have been made in his professional career, but he has always been aware of the amateur viewpoint and, because of his knowledge of it, he has produced pictures to please amateur audiences. That they have pleased a wide variety of other audiences has but proved the soundness of his judgment.

Mr. Hunter's still photographs, as well as his writings, have appeared widely in the United States. Many MOVIE MAKERS covers and various articles have come from him. He says of himself that he is an amateur at heart and he looks forward to the time when he can have the leisure to try to make a Ten Best picture, purely as an amateur enterprise.

## Amateur clubs

[Continued from page 302]

Miss Cooke; *Design for Judaism*, by Dr. Irving Vics, ACL, and *Zoo*, again by Miss Cooke. *On The Farm*, by Arthur G. Kemnitzer, and *Hallowe'en Window Art*, by John J. Ronan, ACL, were awarded honorable mentions.

The winning films were screened at the last meeting of the club year, and the judging was done by the consulting department of the Amateur Cinema League.

**Providence presents** With the plaudits of a two page spread in the local *Sunday Journal*, the Providence Cine Club recently presented its first public program of films produced entirely by its members.

*Yellowstone*, by Wallace Tillinghast, jr., ACL; *An Alpine Paradise*, by Lester Shaal, ACL; *Sugar Bush*, by Walter Ogden, ACL; *Blossomtime in Dreamland*, by Arthur Sharpe, ACL; *Just Dudes*, by Milton Goff, ACL, and *Holiday for Two*, by Arthur Meller, were the featured pictures.

From the amateur filmer's point of view, the important aspect of the newspaper writeup was the complete acceptance, although somewhat wonderingly, of the show by an uninitiated audience.

**MMPC elects** The Metropolitan Motion Picture Club, ACL, of New York City, elected officers for the 1947-1948 season at the last meeting before the summer recess. Frank E. Gunnell, FACL, was elected


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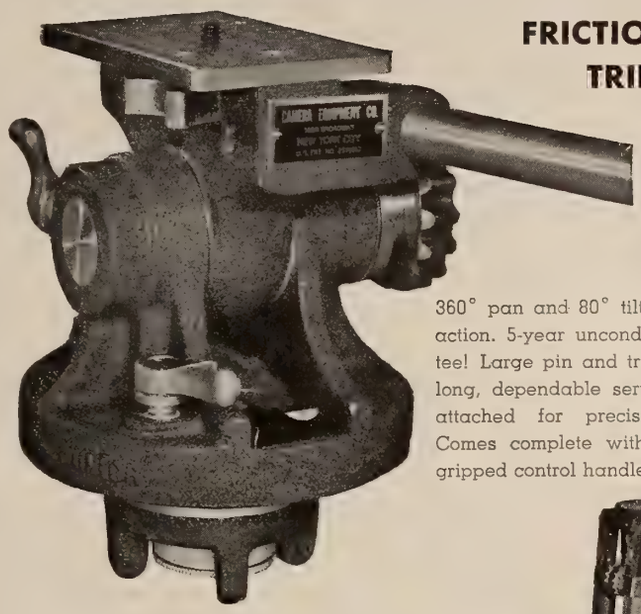

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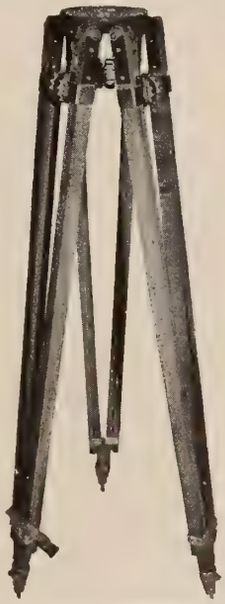

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president for the second time; John R. Hefele, ACL, first vicepresident; Harry Groedel, ACL, second vicepresident; Alice L. Burnett, ACL, secretary, and Ernest Miller, ACL, treasurer.

Serving with them on the board of directors will be J. Christian Vogel, ACL, Leo J. Heffernan, FACL, Joseph Samel, ACL, Joseph J. Harley, FACL, George Mesaros, ACL, and C. Murray Booth, ACL.

**Los Angeles meets** Gathering again in the Ebell Club Hall, the Los Angeles Cinema Club screened *Trantella* and *Spooks and Sports*, by Mary Ellen Bute; *Young America Rides* and *Hollywood Holiday*, by Leo Caloia, and *V-J Day in New York*, by Charles Ross, ACL, at the March meeting, while in April, *Monuments of Ancient Mexico*, by George C. Vallient, *Long Island-North & South Shores*, by Mildred Zimmerman, ACL, and *Yellowstone and The Grand Tetons*, by Paul L. Hoefler, were shown.

In addition, the club has extended a welcome to any filmer who is planning a trip to the West this summer, and, in the June number of MOVIE MAKERS, its president, Alice Claire Hoffman, ACL, presented the "inside dope" on L. A. shooting.

**S. F. screens** In the past few months, the Cinema Club of San Francisco has thrown a lot of excellent pictures on the screen. These films included *The Country and Cities of Nova Scotia and Quebec*, by Mrs. Ray Frick; *Live Steam Meet at Danvers, Massachusetts*, by Larry Duggan, ACL; *Yosemite in Winter*, by Ben Nichols; *Flowers of Exotic Beauty*, by Leon Gagne; *Handweaving*, by M. L. Dreyfous; *Yellowstone National Park*, by Rudy Arfsten, ACL, and *Winter at Niagara and in Washington*, by Ed Sargeant. These evenings have also been supplemented by films borrowed from the Treasury Department and the United States Navy.

**Metro's meetings** The Metro Movie Club of River Park, in Chicago, recently held a joint meeting with the South Side Cinema Club at which the South Side Club showed *Duane's Holiday*, by John Janowiecki; *Christmas at Our Home*, by Stanley Sims, ACL; *The Artist Goes West*, by Gerald Richter; *Thumbing for Trouble*, by Kurt Bohse, and *A Wife's Dilemma*, by Oscar Bergman.

At their own meetings, Metro members have seen *Adventures in Snapshooting*, *Falling Leaves* and *Teton Skyline Ranch*, by William Ziemer; *Dreams Wing Westward* and *Injun Summer*, by Fred Hieber; *Florida and Mexico*, by C. L. Sogge, ACL; *Guatemala*, by Dr. Rufus W. Lee; *Points South and West*, by H. A. Arnold; *Souvenir of the West*, by Harold L. Schramm; *Westward Ho*, by Martin Cablk; *Sonya Henie and Her Hollywood Ice Review of 1947*, by Arthur H. Elliott, ACL, and *Mexican Mosaic*, by Alfred Wolff.

**New Zealand elects** The Christchurch Photographic Society, ACL, elected L. M. Fairbrother as chairman, Roy A. Evans, ACL, as vicechairman and George Burrowes as secretary and treasurer at a meeting early in the year. News takes a long time to arrive from "Down Under." The Society is also planning to have three different filming competitions during this year, as well as the usual screenings and talks.

**"Home in Indiana"** The Bridge City Movie Club, ACL, of Logansport, Ind., has elected the following officers for 1947 duty: Mrs. George F. Muehlhausen, ACL, president and corresponding secretary; Harry Watts, vicepresident, and Mrs. George Webb, secretary and treasurer. In a recent program, George Webb screened his *Florida Bound* and *Our Neighbor's Flowers*, Mr. Watts his *Five Hundred Mile Race*, *Chicago Skyline* and *Michigan City Parks*, and Dr. I. C. Watts his *Trip to the East Coast*. Addresses and demonstrations were also included, which were given by Mr. Webb and Mrs. Watts.

## Romany on rubber

[Continued from page 301]

exactly such an environment for six months, and traveling some 3800 miles with just such a vehicle, I still marvel how it is done.

But marvels are the very soul of an interesting movie.

And, because trailer life isn't all joy, don't pass up the sequence when a flat tire has to be pulled off and replaced in a pouring rain. Or the car's water pump quits in the geographical center of the Mojave Desert. Comes a day when a roof leak turns Pop's bed into something like the Dismal Swamp. Awnings blow loose, and have to be furled at inconvenient hours.

There are, unfortunately, trailer parks where the water supply is a distant pump. And if you think that Chic Sale plumbing is a collector's item, you just haven't pulled a trailer across the deep South. A shot or two of these antique arrangements should bring a nostalgic sigh from Southerners north of the Mason and Dixon line. But don't laugh or sneer, Northerners; there are Chic Sales within thirty miles of the Empire State Building. And don't argue with me—I know.

Basically, audiences want human interest. And around a trailer park there

is always somebody doing something. They paint and polish. They go fishing and cook. They pitch horseshoes and shuffle shuffleboards. They chew tobacco and fight old battles of business and politics. One of the joys of trailer life is that one can always find a congenial soul to loaf with. In California and Florida every other trailer has a camera, and say every fifth or sixth, a movie camera. Everybody is helpful and friendly. They are outside the pale of the surrounding settled communities, a roving brotherhood with problems and joys, troubles and triumphs, common to all.

A little ingenuity should get some of this spirit on the screen. I can't tell you how—but if you have to be told how, then you are a cameraman, not a movie maker. There is a vast difference between the two.

All the equipment necessary for such a picture would be a wide angle lens, and a couple of Photofloods, and I hope you would have a tripod. A tripod is not special equipment any more. Because of the limited space in a trailer, the wide angle lens is a must. Most trailer park electric lines will have plenty of current for Photofloods. Some trailers are finished with light woods, others are dark, but lights are a necessity for interior filming in either one.

The only remaining question is—where will you carry the lights and reflectors when moving? That's a matter to be fought out with the party of the second part, who triples as cook, critic and consoler. A little tact and a conciliatory attitude should get you permission to store the lights and reflectors under the bed, along with the extra blankets, and the spare tire, and the geodes from Death Valley.

Above all, don't antagonize the cook. Placate her with the thought she's to star in all the interior shots. And also she will shoot the scene when you crawl under the crate to tighten up the spring shackle bolts. Living a trailer life requires more diplomacy than a United Nations victory over a Russian veto. A clincher to the discussion should be to advance the tentative idea of making the picture in somebody else's trailer—the big Curtiss Wright with the sun suited blonde. If that doesn't work, better abandon the whole project—forget the modern gypsies, the handsome blonde, and try something else. At least part of the world is sleepless, waiting for a fifteen minute reel, entitled *Atomic Fission as it Affects the Love Life of Fruit Flies.*

But I'd rather see the trailer film, and I hope you make it. Between ourselves, I abandoned the idea some time ago. Those lights just wouldn't fit into our way of life. I'm also rather short of fissionable plutonium, too, and so I'm studying up on aphids. They're hatching any day, now.

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# The Clinic

## Technical comment and timely topics for the amateur

**Cine prospecting** Two serviceable ideas for advance planning of movie compositions come from Omer Parent, ACL, of Quebec, in Canada. "My camera," writes Mr. Parent, "has a detachable viewfinder equipped with different settings for the three lenses, a 15mm., a 25mm. and a 75mm.

"In planning a film, I like to visit the probable locations with this viewfinder in my pocket. It is light, does not attract attention and it permits one to study, in complete ease, the best camera viewpoints and the best framing obtainable with any of the three lenses. A note is taken of the most favorable shooting spot, of which lens should be used and of the hour at which the lighting will be best.

"This advance prospecting saves time and wear on your nerves, when you go out to do the actual shooting, because the less you have to move about with your tripod, the better, if you want to avoid collecting a possibly admiring, but seldom helpful, crowd of bystanders."

Mr. Parent describes his second expedient as follows. "On the same camera, when the one inch lens is in shooting position, the telephoto lens can be focused through a ground glass and a magnifier, to serve as a range finder.

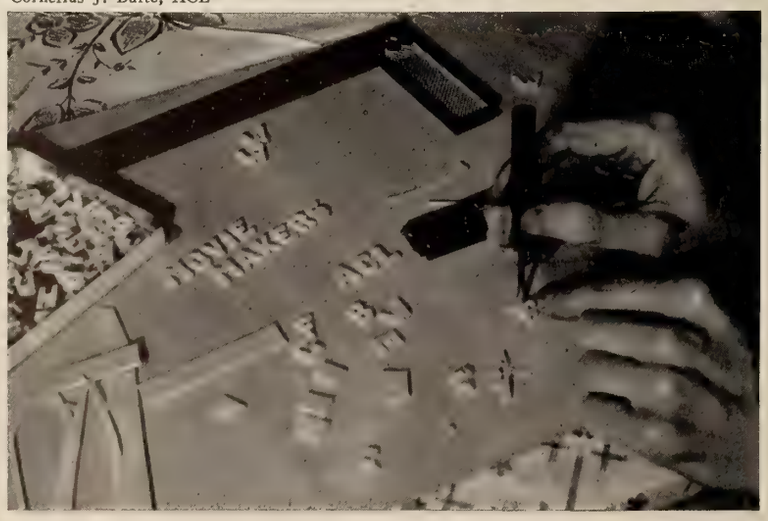
"After framing for the one inch lens, I focus with the three inch objective on that part of the subject which is practically always in the field. The distance reading is then transferred to the one inch lens. Correct focusing is insured in five seconds by this method, obviating the use of a tape."

**Homemade letters** "In Holland," writes Cornelius J. Bulte, ACL, "letters for title making are simply not obtainable. Yet, in my opinion, a movie without titles is like a bride without flowers, so here is my solution to the problem.

"The felt letter, because it sticks easily, seemed the most desired—but commercial felt supplies were strictly rationed. Finally, I found the answer in my sister's old white felt hat. First this was cut into large squares, which I flattened with an iron. From them, with a razor blade, I cut strips five eighths of an inch wide for the height of the letters. The strips were then cut at right angles into pieces, three eighths of an inch wide.

"From these pieces came the individual letters. For excising the smaller parts from the letters, I employed a screwdriver, an eighth of an inch wide at the tip and sharpened to the fineness of a chisel. After only a little practice, the job was an easy one. In less than two hours, I made over 130 letters, which were ample for short titles."

Cornelius J. Bulte, ACL



• A razor and a finely sharpened screwdriver cut these easy to use titling letters from an old white felt hat.

## Practical films

[Continued from page 304]

Ochs, ACL, of Edwardsville, Ill., will film the steps involved in getting a daily journal, *The Edwardsville Intelligencer*, off the press and into the hands of its readers, better to acquaint its subscribers with the problems involved.

N. O. Hoover, ACL, of Bloomington, Ill., will use a 16mm. movie showing the training opportunities of the Mennonite School of Nursing, to stimulate the interest of neighboring high school undergraduates in this important profession.

Emmett Eckman, ACL, in his capacity as mayor of Lakewood, N. Y., has scheduled production for an 8mm. account of his hometown activities. Since Lakewood skirts the shores of Lake Chautauqua, the finished product should have pictorial as well as factual appeal.

Farther north, a centennial celebration will be the feature of a film which Gerald F. Robinson, ACL, of Hamilton, Ontario, intends to shoot this summer.

### *QUICK LUNCH*

Summertime is no time to linger about the kitchen; so, the many timesavers offered in the twenty minute, 16mm. sound film, *Quicker Than You Think*, should carry special seasonal interest.

Sponsored by Armour and Company, this movie is aimed at housewives who want to learn to prepare tasty and wholesome meals without sacrificing all their social pursuits to a slow oven. Buffet suppers, suggestions for the busy mother, tips for the baffled bride—all are described in this bonanza of culinary short cuts.

Domestic science classes and women's clubs will love the taste treats shown. The film may be secured on free loan through the distributor, Association Films, which has offices in New York City, Chicago, San Francisco and Dallas, Texas.

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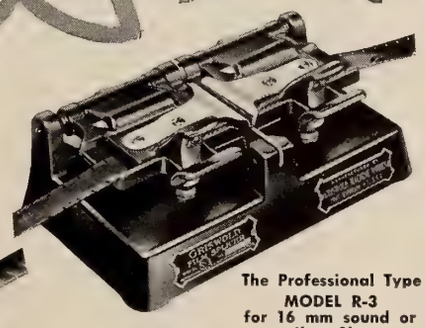

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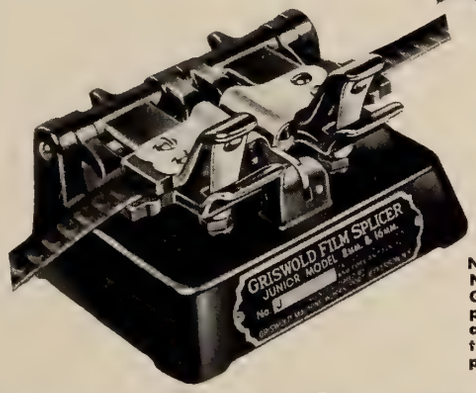


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■ CINE LENSES. BARGAIN SPECIALS. For 8mm. cameras; ½" *f*/1.9 Berthiot Anastigmat in focus mount, $52.60; 1½" *f*/3.5 Wollensak telephoto in focus mount with yellow filter, $39.50. For 16mm. cameras: 17mm. *f*/2.7 Wollensak wide angle in focus mount, coated, $62.50; 2" *f*/3.5 Kodak Ektar in focus mount, coated, $50.00; 2" *f*/2.8 Schneider Xenar in focus mount, coated, $59.50. For Eyemo cameras: 1" *f*/4.5 Bell & Howell wide angle in fixed focus, $59.50; 1" *f*/2.3 Kinar wide angle in focus mount, $99.50; 2¼" *f*/1.5 Schneider Xenar in focus mount, $224.50; 3" *f*/3.8 Schneider Tele-Xenar in focus mount, coated, $95.00; 3½" *f*/1.8 Erneman Ernostar in focus mount, coated, $199.50; 5" *f*/2.3 Astro Pan Tachar in focus mount, coated, $343.75; 6" *f*/1.8 Astro Pan Tachar in focus mount, coated, $445.00; 10" *f*/4.5 Bell & Howell Anastigmat in focus mount. $206.25. For Mitchell cameras: from 1" to 18". Sold on 15 day trial basis. Many others available. Write for Lens List MM 7. Will buy your surplus lenses and cameras for cash. Tell us what you have! BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago 4, Illinois.

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## MEET THE FOLKS

Having determined by survey that the rest of the world is eager to learn more about American people, science and sports, RKO-Pathe, Inc., 625 Madison Avenue, New York City, has begun production on something new in newsreels—one reelers in 16mm. and 35mm. edited to reflect the patterns of everyday life in these forty eight States.

*The News Magazine*, as the series is called, will be narrated in twenty four different languages to make it intelligible to school and theatre audiences in the fifty two countries outside the United States in which it will be screened.

The first issue tells how artists and craftsmen of Nyack, N. Y., have joined to provide a unique art center for their community, while the winter sports of Sun Valley and a glimpse of American astronomers at work conclude the release. Forthcoming issues are already in production.

## THE ATOM

Two dependable producers have undertaken to unravel the mysteries of atomic energy for those of us to whom the subject is still hazy hypothesis.

Encyclopaedia Britannica Films have just released an animated account called *Atomic Energy*, which explains the chain reaction that makes the atomic bomb possible. In a ten minute 16mm. black and white film that begins with the ominous Bikini "mushroom," nuclear fission is carefully explained in terms of the uranium atom, while the process of photosynthesis is reduced to the simplest terms for easy assimilation by all.

*Atomic Energy* is a succinct but meaty introduction that lays the ground work for further consideration of the physical principles behind the power of the atom. Britannica plans to follow this with more films on the subject; and, although this picture is intended for use in junior and senior high schools, its timeliness will make it popular with general audiences.

*Atomic Power*, a 16mm. black and white, sound film produced by the March of Time, 369 Lexington Avenue, New York City, undertakes to show the early Einstein demonstrations as well as scientists performing some of their original experiments. This film has been carefully edited for classroom and discussion use, and a booklet describing it and twenty eight other noteworthy issues can be obtained from the March of Time Forum Edition at the foregoing address.

Ciné-Kodak Magazine 16 with the Combination Carrying Case. Two other cases are also available.

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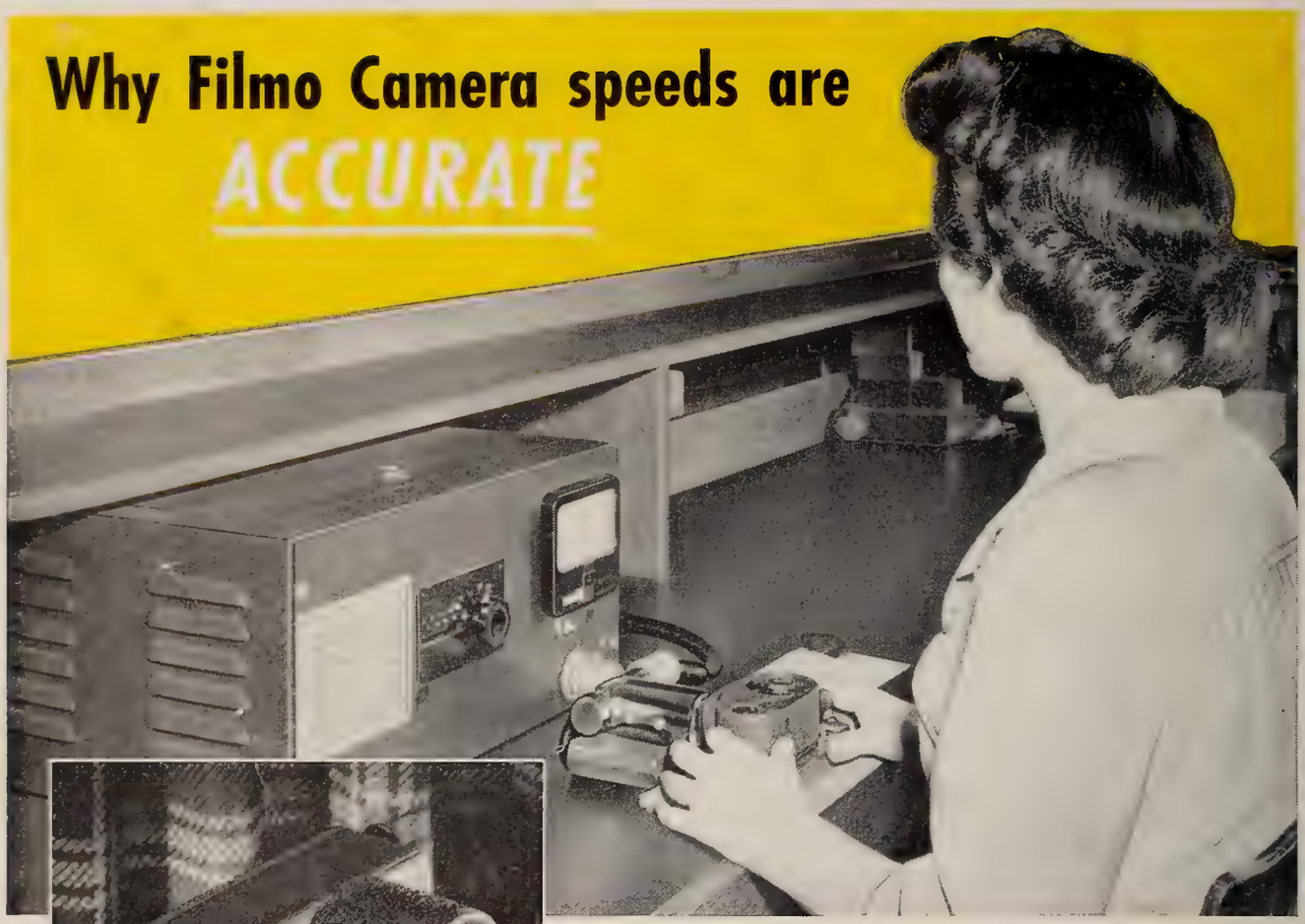

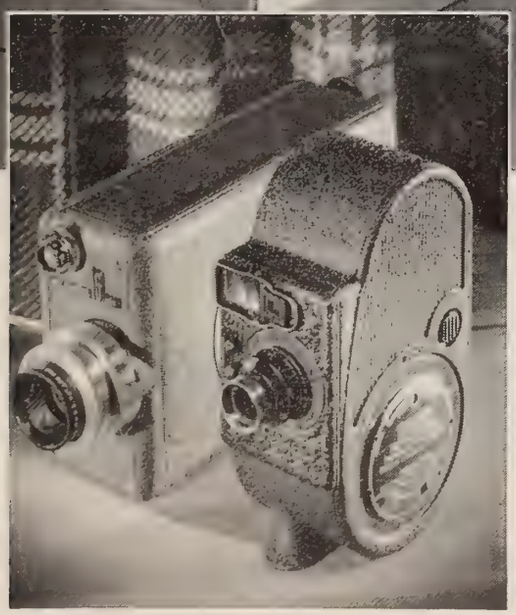

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**Filmo Sportster,** at right in photograph, uses economical 8mm film, makes truly fine movies in beautiful full color or brilliant black-and-white. It is small, light, easy to carry, and easy to use.

**Filmo Auto Load Speedster,** at left in photograph, is loaded in an instant with 16mm film magazines, color or black-and-white. It offers five camera speeds, single-frame release for animation work, and a superb Filmocoted lens.

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Magazine of the Amateur Cinema League, Inc.

AUGUST, 1947 25c

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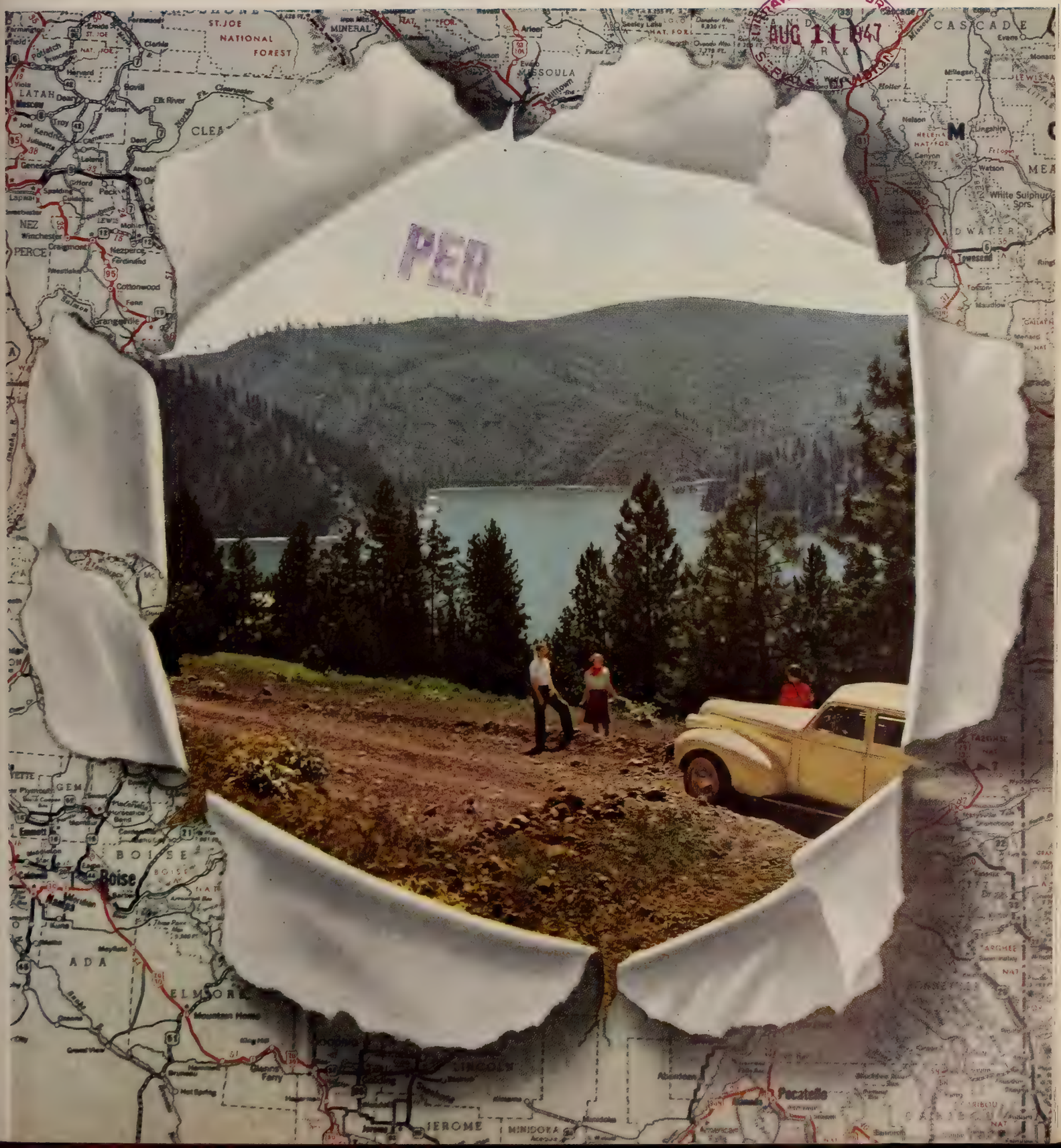

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**CODE OF THE WEST!** False evidence convicts deputy sheriff of mysterious killing! Suspense mounts as real criminals face disclosure! Six-shooters blaze and an innocent man is cleared!

**COWBOY JUSTICE!** Lawless gang plots to rob young rancher! Clever switch of poisoned drink unmasks villains! Wild gun battle on horseback ends in cowboy justice for rancher!

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|---|---|
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| Magazine Lektro Camera with Coated f/1.9 lens | 195.00 |
| Bell & Howell Auto Load, f/2.5 | 186.67 |
| 16mm Magazine Kodak, f/1.9 | 175.00 |
| Bolex H-16, less lens | 265.00 |
| Bolex H-16, with 1" E.K. f/1.9 | 345.25 |
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**NEW 8mm MOVIE CAMERAS**

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| 8mm Revere f/2.5 | 77.50 |
| 8mm Revere Turret, f/2.8 | 110.00 |
| 8mm Revere Magazine, f/2.5, Model D | 127.50 |
| 8mm Bolex L-8, Kern f/2.8 | 139.50 |
| Bell & Howell Sportster f/2.5 | 102.61 |
| Bolex H-8, less lens | 265.00 |
| Bolex H-8, Wollensak 1/2" f/1.9 | 321.55 |
| Bolex H-8, Switar 1/2" f/1.5 | 425.42 |
| Briskin 8mm Magazine, f/2.5 | 114.43 |

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Vol. 22 No. 8

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

August 1947


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• ON THE COVER: Kodachrome courtesy *Steelways*, issued by American Iron and Steel Institute.


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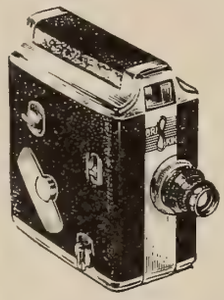

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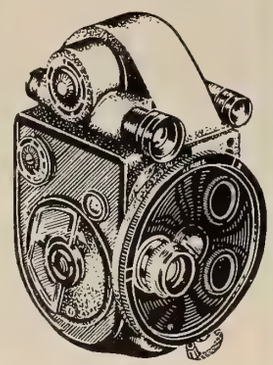

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# Closeups—

## What filmers are doing

Alan Probert, ACL, of Pachuca, Mexico, is the latest of a large number of able filmers to submit for League review his footage on Paricutin. Called, starkly enough, *Volcano*, this 900 foot 16mm. Kodachrome record is being widely screened in geology departments across the United States. . . . With no slightest wish of starting an intra-fraternity squabble, we feel it only fair to report that Mr. Probert's Paricutin study is the only one we have witnessed with scenes, taken from the rim of the cone, looking directly into the smoking volcano.

If, during the past twelve months, any one of you has received from a Kodak processing station 600 feet of 16mm. Kodachrome which you never took, we shall be glad to tell you who is the rightful—and somewhat distressed—owner.

He is Alvaro Chavarria Nunez, ACL, of San Jose, Costa Rica, and the pictures are of an eucharistic congress held in that country, at Cartago, in August, 1946. Some of the identifying scenes will be of a huge yellow cross in a small park before the cathedral, processions of priests and laity—and some out of focus telephoto shots. . . . Drop us a line, won't you, if you see any footage answering this description.

Across the Threshold: From Minneapolis, at different times, W. S. Block, ACL, retiring president of the Minneapolis Cine Club, ACL, and Elmer Albinson, a member of same. Mr. A. showed us a most interesting cinematic study of his brother, Dewey Albinson, as he planned and painted a dynamic scenic study in oils.

Also, Harold T. Carter, ACL, a charter member of the veteran Toronto Movie Club, in Ontario, which group he is now serving as program chairman. Mr. Carter's other hobby is the study and preservation of trees.

Three distinguished amateur films were included in the Art In Cinema programs, sponsored this past spring for the second time by the San Francisco Museum of Art, under the direction of Frank Stauffacher, ACL.

The pictures were *The Fall of the House of Usher*, 1930 Ten Best award winner, by Dr. J. Sibley Watson, FACL, of Rochester, N. Y.; *Mr. Motorboat's Last Stand*, a 1933 Ten Best winner, by John Flory, ACL, of New York City, and *Kaleidoscopio*, a 1946 Ten Best winner, by Dr. Roberto Machado, ACL, of Havana, Cuba. The films were supplied by the Club Film Library of the League.

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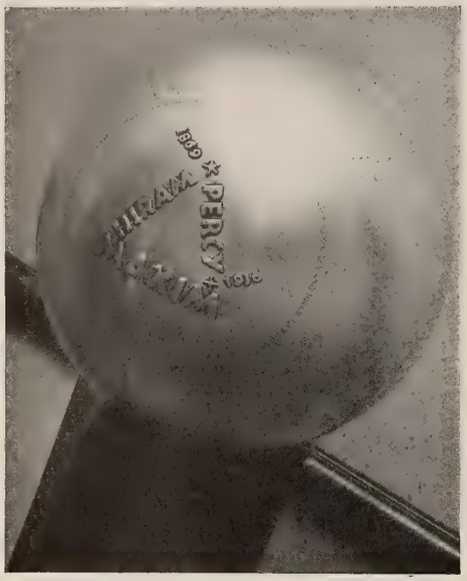

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**Enter your summer filming to compete for MOVIE MAKERS Ten Best Films of 1947 and the Hiram Percy Maxim Memorial Award!**

MOVIE MAKERS Ten Best Films of the Year is the oldest annual selection of outstanding amateur movies in the world.

The Hiram Percy Maxim Memorial Award is offered for the best picture in the General Class of MOVIE MAKERS annual selection of the Ten Best Films. It carries with it a silvered replica, in miniature, of the Hiram Percy Maxim Memorial and a cash prize of $100.00. The filmer's name is engraved on the Memorial itself.

Every movie maker has a chance to win this Award, the highest recognition offered to amateur filmers. To try for it, you have only to submit a film.

The judges seek only quality, and film width does not matter. Each picture is judged on its own merits. Quality of workmanship, excellence of continuity and movie imagination are deciding factors, whether the picture be long or short, black and white or color.

The Ten Best are chosen by the staff of MOVIE MAKERS from all films seen by it during the year. The selection is not limited to League members, and any movie maker, anywhere in the world, may compete.

League members' films sent for review earlier in the year, and subsequently edited, titled or otherwise improved, should be submitted again for final consideration.

In the Ten Best selections this year, there is one place in the Special Class and there are nine places in the General Class. The Hiram Percy Maxim Memorial Award is given to the maker of the picture that the staff of MOVIE MAKERS considers as the best all around film of the nine that place in the General Class of the Ten Best.

**Send the Certificate Below for Each Film That You Submit to MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.**

Place _____

Date _____

I, _____
(Name)

certify that: (Check the applicable statement)

1 I have not received compensation from a client for, and will not receive compensation, sell or rent prior to December 1, 1947.

2 I have received compensation from a client for, or I have rented or sold, or I shall receive compensation from a client for, or I shall rent or sell prior to December 1, 1947

a motion picture made by me entitled _____

_____
(Name of Film)

_____
(Signature)

**Rules governing the selection of MOVIE MAKERS Ten Best Films of 1947 and the Hiram Percy Maxim Memorial Award**

1. The competition for placement in MOVIE MAKERS Ten Best Films of 1947 and the receipt of the Hiram Percy Maxim Memorial Award is open to anybody anywhere, subject to the provisions of these rules. Film entries submitted by persons living outside the United States must be made on film stock manufactured in the United States. Entries from persons outside the United States made on film not manufactured in the United States will not be received nor cleared from customs.

2. October 15 is the deadline. All films to be considered for the 1947 Ten Best and the Hiram Percy Maxim Memorial Award must reach MOVIE MAKERS office, 420 Lexington Avenue, New York, 17, N. Y., on or before that date.

3. To classify entries, the certificate at the left must be provided for each film that is to be considered in the final selection. Certificates must be sent by first class mail. After October 15, when the Ten Best competition is closed to new entries, a tentative selection will be made by the staff of MOVIE MAKERS for the Ten Best. Any films that are not already provided with certificates must be provided with them by November 5, 1947.

4. In the Ten Best selection, nine places are allotted to the General Class, consisting of films for which the maker has not received compensation from a client and for which he will not receive compensation from a client and will not rent or sell prior to December 1, 1947. One place is allotted to the Special Class, consisting of films for which the maker has received compensation from a client, or has rented or sold, or for which he will receive compensation from a client or will rent or sell prior to December 1, 1947.

5. The Ten Best selections are open to films originally produced in 8mm. or 16mm. widths, black and white or color, silent or sound. The selection is not open to 35mm. films nor to reduction prints therefrom.

6. Phonograph records can be submitted with films, but they must be accompanied by clearly prepared score sheets that indicate the order of the records and the changes. Typewritten narrative may be submitted with a picture that is planned for presentation with spoken commentary. Contestants may alternately arrange for the playing of records and the presentation of narratives by themselves or their agents. Musical and narrative accompaniments will be judged on their own merits. *Phonograph records for musical accompaniments cannot be received from outside the United States, and they must not be sent.*

7. Films, records and commentaries will be reviewed and returned promptly, but it may take a period of two weeks or more to review films submitted after October 1, because of the last minute rush.

8. The winner of the Hiram Percy Maxim Memorial Award will be chosen from among the pictures placing in the General Class.

9. Selection of the Ten Best Films, the Honorable Mentions (no fixed number of the latter) and the Hiram Percy Maxim Memorial Award will be made by the editorial staff of MOVIE MAKERS, and the judges will decline to discuss their decisions, after they are made.

10. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete for placement in the Ten Best or to receive the Hiram Percy Maxim Memorial Award.

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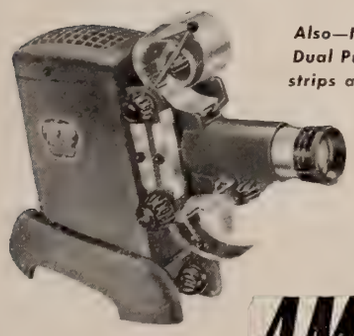

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AT BETTER DEALERS EVERYWHERE

# A NEW PRESIDENT

WITH the retirement, in May of this year, of Stephen F. Voorhees, as President of the Amateur Cinema League, came the promotion of John V. Hansen to that important post in our organization.

Third President of the League, John Hansen brings to that position a wealth of cinematic experience. Beginning as a still photographer, he soon turned to movies, when they were made available for amateur use. From the first introduction of color, Mr. Hansen found a real opportunity for personal experiment. Working with the earlier Kodacolor, he gained effects which were pioneer achievements in their day. Notably, he caught the stained glass windows at Chartres Cathedral, recording even the shimmering sunlight that came through them.

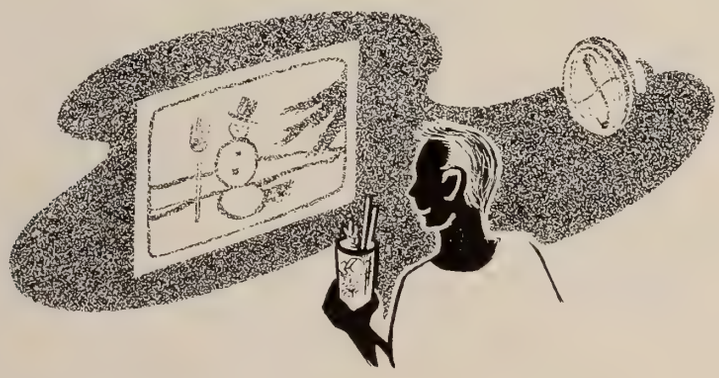
His many reels of his native Denmark, both in Kodacolor and in later Kodachrome, have served the cause of Danish American understanding. These reels are still used in various countries, and will be used for many years to come.

Turning to the National Parks of the United States, Mr. Hansen has aided the officials of the United States government in providing records of the Parks which have served in many places. Recently he has extended his filming to Alaska. At the moment, he is on an extended visit to the Scandinavian peninsula in Europe.

The League's new President is a movie maker, with a full knowledge of the problems, the difficulties and the accomplishments of a filmer. He has met every problem that his fellow League members meet, and he knows solutions as the result of definite experience.

Mr. Hansen is also an experienced business man, with a long record of active participation in American business affairs. He has the practical approach to any problem that is needed in the senior officer of an organization such as ours.

With this dual capacity which he brings to the Presidency of the League, Mr. Hansen is a worthy successor to the two eminent men who have preceded him in this office, the late Hiram Percy Maxim and Stephen F. Voorhees. He has the support and respect of the League's membership, he has an understanding of the League's problems and he will serve the League well and faithfully.



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# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

**AMATEUR CINEMA LEAGUE, INC.**
**420 LEXINGTON AVE., NEW YORK 17, N.Y., U.S.A.**

Amateur Cinema League offices are open from 9:00 A.M. to 5:00 P.M., Mondays through Fridays


## THE AMATEUR CINEMA LEAGUE, INC

Hiram Percy Maxim, Founder

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Pinney from Monkmeyer

# Sand and sunshine

## August seas are an ideal backdrop for the antics and romantics of happy beachcombers

GLAMOUR is where you find it—but also where you make it. At the left, an imaginative cameraman has used an existing local property of drying fish nets both to enhance and to enframe his lovely model. Note the billowing arcs of candescent net; the tumbling cascade of gleaming hair and, overall, the dramatic play of shadow patterns. Their dynamic impact will be heightened when pictured by your movie camera.

Pinney from Monkmeyer

BOY meets girl equals action and reaction! Where else but at the beach is this age old equation solved so swiftly? The establishing shot in the corner; medium shots at the left, and closeups above will complete your sequence.

SIDE lighting and a low angle team up to produce this brilliant portrait in action, at right. A reflector on the off light side imparts a luscent glow to the shadows, while the up angle viewpoint clarifies the background.

F. Henle from Monkmeyer

PATIENCE will be the payoff in any filming foray towards these salamanders of the sun. Patience—and a telephoto—such as the two inch lens used in securing the 16mm. scenes at right. Their's is a little world, low to the creaming surf and the inviting sand. Your camera should be at the same level for its truest record of these small pleasures.

16mm. scenes by George Mesaros, ACL

ACTION is the word for lifeguards. And action will be the winning word in any film plan of beach activities. At the left, an enterprising movie maker has staged, with telling effect, a well planned sequence of near tragedy and ready rescue. The still shot below—of a husky lifeguard signaling attention to a lost but plucky youngster—suggests the key scene in another drama of the sands.

Goro from Monkmeyer

# FILTERS FOR COLOR

## The what, why and when of an essentially simple subject

JAMES W. MOORE, ACL

BACK in those dim, dead days of B.C. (Before Color), no photographic magazine could plan a year of publication without several serious articles on the use of filters with black and white films. Yellow filters, red filters, green filters—and perhaps a dozen others—were the conscientious concern of every aspiring cameraman.

Now, with more than ninety percent of amateur movie makers shooting in color only, all of this impressive data may well become a historical exhibit among the files of Eastman House (see page 345). For, with color film, there are but few problems in the use of filters and only the simplest of instructions needed for their solution. Perhaps the most important of these guides is this: *Never, under any conditions, use filters designed for black and white emulsions with color films.*

### Haze Correction Filters

Of the filters specifically intended for use with color films, probably the one most often needed is that for absorbing excess ultraviolet light—or the effect of haze. With Kodachrome, this screen is known as the Haze Filter (Wratten No. 1), and it should be used only with the Daylight Type emulsion. When Type A Kodachrome is employed outdoors, the requisite conversion filter (to be discussed later) serves also to absorb this excess of ultraviolet. Under extreme conditions of ultraviolet radiation, or when warmer color tones are desired than those provided by the Haze Filter, the Wratten No. 2-A is recommended.

With Ansco Color, filters serving a similar purpose are known as UV filters, or ultraviolet absorbing filters. They are offered in three grades: the UV-15, for slight haze correction; the UV-16, for normal haze correction; the UV-17, for full haze correction or extreme conditions of ultraviolet. Neither these filters, nor those intended for use with Kodachrome, require any compensation—or increase in exposure over normal.

Subjects calling for the use of these haze correction filters are distant mountain views, scenes on or near water and high altitude aerial pictures—all in sunlight. They also are of benefit in controlling an excess of blue tone in outdoor scenes under an overcast sky or in shade illuminated by blue sky.

### Color Conversion Filters

A second series of filters intended for use with color emulsions are those known as Color Conversion filters. Their purpose is to correct the color values when a given color film is exposed under light conditions for which it was not designed.

First of these are those screens which permit the use of indoor color film outdoors. For Kodachrome Type A, this filter is known as the Type A Filter for Daylight (Wratten No. 85), and its use reduces the effective speed of that emulsion from Weston 12 to Weston 8, or the Exposure Index from 16 to 10. For Ansco Color Tungsten Type, a similar filter is designated as Color Conversion Filter No. 11; its use with that film outdoors requires an increase in exposure of approximately one half stop over the aperture which would be used with the Daylight Type.

Second of the Color Conversion series of filters are those performing a similar service for daylight color films when necessity requires their use indoors. With Kodachrome Daylight Type, this screen is called the Kodachrome Filter for Photoflood (Wratten No. 80), while with the Ansco Color Daylight Type the designation is Color Conversion No. 10. Each of them requires an increase in exposure of two full stops over the aperture which could be employed

[Continued on page 361]

| THE FILM | THE FILTER | PURPOSE | COMPENSATION |
|---|---|---|---|
| **Haze Correction Filters** | | | |
| Kodachrome Daylight | Haze (Wratten 1) | Normal haze correction | 0 |
| Kodachrome Daylight | Wratten 2-A | Full haze correction | 0 |
| Ansco Daylight | UV-15 | Slight haze correction | 0 |
| Ansco Daylight | UV-16 | Normal haze correction | 0 |
| Ansco Daylight | UV-17 | Full haze correction | 0 |
| **Color Conversion Filters** | | | |
| Kodachrome Type A | Type A for Daylight (Wratten 85) | Correct for daylight | ½ stop plus |
| Ansco Tungsten | Color Conversion 11 | Correct for daylight | ½ stop more than Daylight |
| Kodachrome Daylight | For Photoflood (Wratten 80) | Correct for Photoflood | 2 stops more than Type A |
| Ansco Daylight | Color Conversion 10 | Correct for A-25 Mazda | 2 stops more than Tungsten |
| Ansco Daylight | UV-15 | Correct for Photoflood | 0 |
| **Polaroid Filters** | | | |
| Kodachrome Daylight | Pola-Screen | Darken blue skies and subdue reflections | 1 stop, or more |
| Ansco Daylight | Pola-Screen | Darken blue skies and subdue reflections | 1 stop |

• Filter facts and figures for all color films, presented in an easy to read table for your reference notebook.

# MAKE A RACK FOR YOUR REELS

## Wood, brads and glue create handy storage for sixty 8mm. films

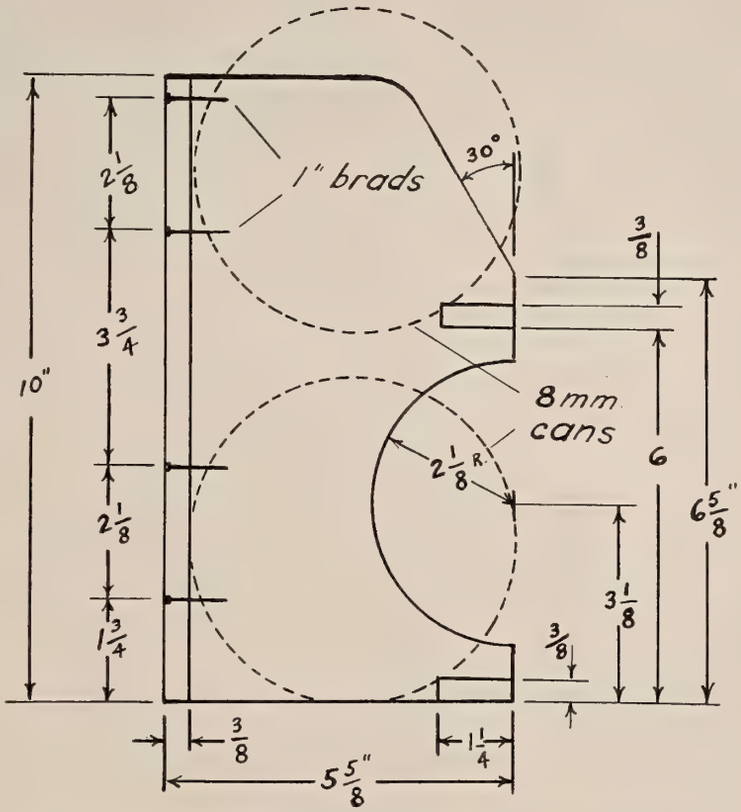
HERMAN E. DOW, ACL

ARE your films piling up on the closet shelf? Are they getting out of order and hard to find? Well, mine were too, until I took hammer and saw in hand and built the reel rack which you see on this page.

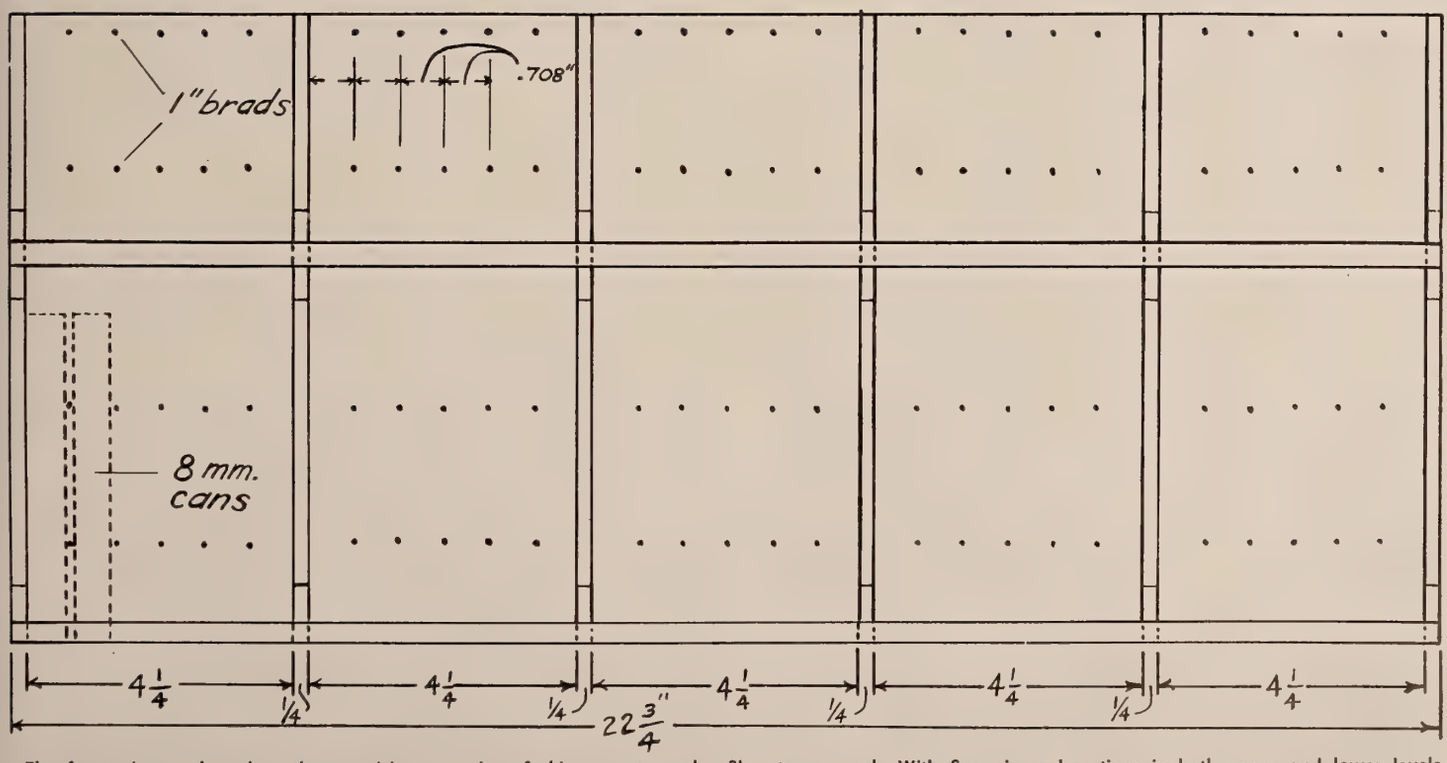
The only materials needed are a supply of quarter inch hardwood (I used birch), some good quality glue and some small and large brads. The small brads are used to reinforce the joints of the rack, while the large ones—one inch in length—supply the slots holding the individual reel cans. They should be driven through the backboard without previously drilling holes for them, to insure a snug fit.

The rack shown here is for 8mm. film cans, is double decker in design and holds thirty reels on each of its two levels. It fits neatly into a shelf space, two feet long by one foot high. It can be shortened by leaving off one or more of the six reel sections, or made lower by omitting the upper deck. I have also constructed a single level 16mm. rack, 22 inches long, 6 inches high, with a 1.167 inch spacing between the long brads. It holds eighteen reels in three sections.

Any desired system of cataloguing may be used. I mark my films by typing their names on narrow strips of adhesive, which are then attached circularly to the reel cans. Another method would be to number each slot in the rack, with the numbers referring back to a master card file carrying names, dates, footage, and scoring arrangements.




• Side view, above, of author's double decked 8mm. reel rack, showing cutback of side pieces and placement of 1 inch brads to create individual slots.




• The front view makes clear the surprising capacity of this easy to make film storage rack. With five, six reel sections in both upper and lower levels, device holds sixty 8mm. reels in one by two foot space. A single decked 16mm. model holds eighteen reels in same length.

# Welcome to CHICAGO

Arthur H. Elliott, ACL

ARTHUR H. ELLIOTT, ACL

*Past President,* Metro Movie Club of River Park

IT MAY well be, as some ancient has remarked, that all roads once led to Rome. Today, however, and in America at least, all roads now lead to Chicago.

And I do mean *all!* Here, regardless of their direction, terminate all railroads reaching the Windy City. It is the same with the major highways and skyways, which either pass through or end in this, the country's second largest community. To those of my fellow movie makers who will visit us in the months to come, this discussion is directed. It will, it is believed, save you time, trouble and wasted film in recording the crossroads of America.

## INTRODUCTION

As a visitor to Chicago, you will no doubt stop at one of the many hotels in Chicago's Loop. Walk east on any street to Michigan Boulevard, south on Michigan Boulevard to the Stevens Hotel, then cross Michigan Boulevard and walk into Grant Park. Looking north from Grant Park, you can shoot the famous Chicago skyline as the opening scene.

Return to Michigan Boulevard and either walk (it's not too far) or take a bus to the Tribune Tower. Go to the top of the tower, from which scenic views of Chicago can be made in any direction. With these shots, you will have properly introduced Chicago, and you will be ready to take the more intimate scenes of the city.

## Six specific sequences for the visitor's film plan of the Windy City

Courtesy The Chicago Association of Commerce

• **The Wrigley Building and Tribune Tower *(Sequence 5)*; below, the Art Institute and Buckingham Fountain *(Sequence 4)*, both in Grant Park.**

Arthur H. Elliott, ACL

Courtesy The Chicago Association of Commerce

Courtesy The Chicago Association of Commerce

**• Pride of Chicago, the city's windswept skyline *(Introduction)* is best filmed looking north from Grant Park. The elephants are in Brookfield Zoo, while below right is the Old Water Tower *(Sequence 5)*, marking the northern advance of Chicago's 1871 fire.**



Arthur H. Elliott, ACL

## SEQUENCE 1

Title. *Downtown, at the world's busiest corner, begins our tour of Chicago.*

1. A closeup, at an upward angle, of street signs at the intersection of State and Madison Streets.

2. A full shot of the flow of traffic at State and Madison Streets. For best effect, plan to shoot this scene at noon on a weekday when traffic is at its peak.

3. A full shot of Carson, Pirie & Scott's store on the southeast corner of State and Madison Streets.

4 to 6. A series of scenes, closeups and medium shots, of people entering stores, walking along State Street and window shopping.

7. A closeup of the State Street sign.

8 to 12. A series of shots up and down State Street, which, of course, must include a full shot of world famous Marshall Field & Company's store at State and Washington Streets, followed by medium and closeup shots.

## SEQUENCE 2

From Washington and State Street walk west six blocks to Wacker Drive, then two blocks north to Lake Street.

Title. *From stores to offices centered about Chicago's business and financial districts.*

1. A full shot from the Lake Street bridge of the Merchandise Mart, world's largest office building. Walk south on Wacker Drive one block to Randolph Street.

2 and 3. Full shots of the Daily News building on the west bank of the Chicago River and the Civic Opera building on the east bank of the river from the Randolph Street bridge. Walk east on [Continued on page 353]

**• Overshoot on the golf course below, and you land in Lake Michigan or on Lake Shore Drive. The hemispherical building is the Adler Planetarium *(Sequence 4)*.**

Courtesy Motion Picture Bureau, New York Central System, ACL

Courtesy The Chicago Association of Commerce

# "...THIS OTHER EDEN"

## Cottage and cathedral beckon the filmer to England's countryside

G. H. HESKETH

NOW that all filming restrictions in Great Britain are removed, movie makers can take a complete record of all that they find interesting, and the film will be more satisfying and lifelike if Kodachrome is used. England—and this, of course, means Scotland and Wales as well—has attractive color characteristics of its own, not to be found in other countries.

The dominating feature of the English landscape is the fresh green, of varying shades, to be seen in the trees and fields throughout the whole of the country. The soil ranges, according to locality, from dark gray to rich red brown, while the colors of the natural stone buildings in the villages may be anything between gray limestone and deep red sandstone. The topography of the countryside varies from the rolling downs and high hedged lanes near the south coast to the wilder highlands in northern Scotland. The cities and towns too have their own particular colorings, which are usually darker in the northern counties than in the south.

Shots in a Kodachrome film, if correctly exposed, will show the English scene to be one of pastel shades, a pleasant change from the vivid, contrasting colors found in other countries. The principal reason for this soft and restful effect—notable in landscapes by such painters as Constable—is the more humid atmosphere of the British Isles. (Probably there will be many who were in England in 1946, and who consider the word "humid" to be an understatement, and that the description should be "mighty damp." In defense I can only say that last year was the wettest of my lifetime.)

Since the conditions will generally be a little more hazy than a visitor from America is used to, he will do well to use a haze filter consistently. The filter can be kept on the lens all the time (I do it myself), as no alteration is required in exposure. I find that the haze filter helps to avoid the film being affected [Continued on page 355]

• **Scenes of pastoral and picturesque charm augment the old world magnificence of Burford Church, left, with an artist in attendance, and Tewkesbury Abbey, below.**

Photographs by G. H. Hesketh

# SHOOTING THE ZOO

DO you realize that a family safari through your local zoo will net you a more varied haul than a trek through the heart of the Congo? In fact, you can make an amusing continuity for your zoo footage by computing—in subtitles double exposed over a colored map of the area in question—the distance to the different animals' native habitats. *You have to go 2000 miles to see a polar bear on his home ground* proclaims the first subtitle. Another title—*It's a 9000 mile hop to the zebra's true stomping ground.* Thus with subsequent subtitles, until the last summarizes, *So we saved ourselves 100,000 miles of traveling by an afternoon's stroll through the zoo.* Remember your two T's—tripod and telephoto—and bring 'em back lively!

Pinney from Monkmeyer

Pinney from Monkmeyer

Elizabeth R. Hibbs

Harold M. Lambert from Frederic Lewis

N. Thorp Humphreys from Frederic Lewis

• (Upper left) Favorites like this peewee pachyderm give their best performance with a friendly trainer at their sides; (lower left) telephoto lenses will bore between cage bars that a one inch lens can't avoid, to give you clear cut closeups like this lioness; (top and center) the wide eyed reactions of youngsters can be as engaging as the antics of the animals; (above) side lighting gives these monkeys a third dimensional effect that made the shift in sun worth waiting for.

• From sheep to rug in a long, hard lesson; careful pre-filming study, patience and understanding were prerequisites.

Photographs by E. Tad Nichols, III, ACL

# REALITY IN REELS

## Patience and planning are the keys to success in any fact film

E. TAD NICHOLS, III, ACL

BRIGHT sunlight poured down on the high plateau of Navajo Land. In the distance, the reddish brown cliffs of Arizona's Painted Desert rose as a majestic backdrop. It should have been an ideal setting in which to produce 400 feet of color film depicting the romance of Navajo rug weaving. Only the capricious wind and the practical jokes of young Indians made the work trying.

Having decided to produce a complete story of Navajo rug weaving, I went to the Navajo country, not far from Wupatki National Monument, where I eagerly set up my equipment for shots of Indians shearing sheep. After two days of intensive clipping, piles of wool littered the area, raw materials for rugs to come.

For making this film, I prepared myself with every tip that I had read in MOVIE MAKERS. But as this interesting work advanced, I also learned much from on the spot experience.

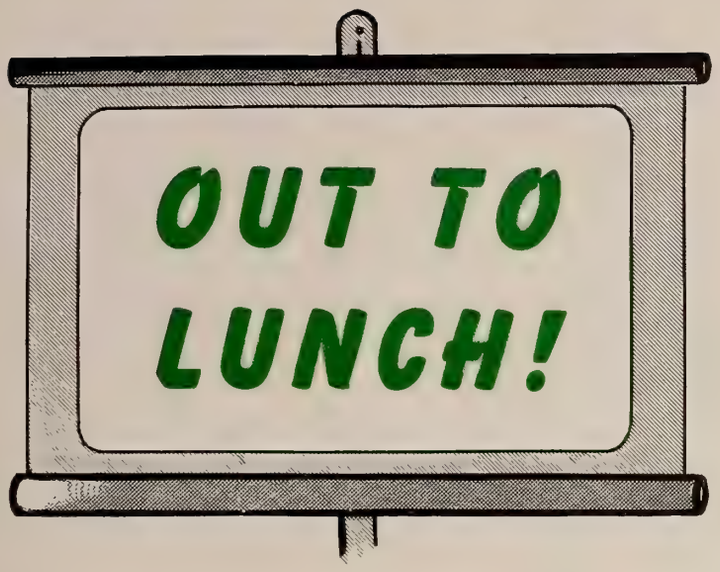
In any detailed study, familiarity with the subject is of first importance. In my own case, I carefully studied the book, *Navajo Weaving*, by Charles Amsden. I then knew each step in the weaving process. It did not seem practical to spend time preparing a detailed script. However, a sequence outline proved invaluable, primarily as a reminder of the chronology of processes.

If it will improve your filming or facilitate your work, take ample time and go to any reasonable length to secure special "sets." In this connection, I sought, on their home grounds, a Navajo family that might be interested in helping to make a film of their work. They showed immediate interest.

One of the women, an expert weaver, assisted me in preparing for the work. We built a ramada of pine logs, closed on two sides and open on the top and to the north. To give diffused light to the working area, a large sheet of cheesecloth was stretched over the top. Inside this shelter, the woman erected her loom and began weaving. A sheet of plywood coated with aluminum paint served as a reflector, to give additional light.

Everything did not move smoothly. The cloth would sail away with the wind, to the wild delight of "kibitzing" Indian boys. There were days when the wind whipped so hard that no work could be done. Six weeks slipped by before the last footage was exposed.

[Continued on page 354]




WILLIAM HOWE, ACL

AUGUST is picnic time, time to forsake the dumplings and damask for potato salad and the open road. The movie camera is as much an accepted part of these family outings as the thermos bottle, for everybody likes to record those succulent spreads and lazy afternoons in the country.

We want the record, sure—yet we all recognize the fact that the prime purpose of a picnic is to relax, to find time for a snooze under a shady elm or a boat ride with the youngsters. So this time leave the ten page script and heavy duty equipment at home. Here is a treatment flexible enough to include just about any random footage you want to shoot, from butterhorns to buttercups.

The subtitles cue you for the sequences to follow.

1. *Come sun and summer, our favorite place to dine is the Rustic Room of the Hotel Universe.*

Lead off with your medium shots of the family appraising the picnic ground or locale where you decide to pitch camp for the day. For a "gag" shot, take along a hand lettered card, *Reserved for the Carters* (or whatever your family name) and place it on the site of your selection as if some ectoplasmic headwaiter anticipated your arrival.

2. *The finest cafe murals can't compare with a setting like this.*

Here's the spot for your most sumptuous scenics—the long shots of the nearby lake, "the murmuring pines and the hemlock," — all those pictorial aspects of nature that color film reproduces with breathtaking beauty.

3. *Here the only cover charge is the price of the paper napkins.*

You will doubtless catch shots of preparations for the meal—spreading the table and unpacking the basket, or possibly roasting wieners and brewing coffee. The top that always sticks on the olive or mustard jar is good for a chuckle. Show the successive attempts of the family strongarms to budge it and the eventual victory by the youngest member of the family.

4. *The cuisine beats the Waldorf—and why not? It's Mom's!*

Cut to the closeups of all the delectable picnic dishes—baked beans, oozing berry pies, the kids tackling an oversized sandwich and slices of cool watermelon. Place them on the tablecloth one by one, film them in stop motion, and they will appear magically on the screen as manna from heaven.

5. *No struggling to catch a waiter's eye. The boarding house reach is the order of the day.*

Include medium shots and closeups of the whole family digging into the spread, with Mom officiating as chief dispenser. Human interest is no problem on a picnic. If the pup is along, let him tangle with an unwieldy bone for a few frames.

6. *Rippling rhythm goes with our meals, and a robin steps up for an occasional solo.*

If there is a brook or surf nearby, follow this subtitle with detail shots of the water running over pebbles or lapping against a grassy cove. Take telephoto shots of a chirping bird and other frames that will suggest pastoral sounds—leaves rustling overhead, the drone of a bumblebee, the faint flutter of butterfly wings—all the sounds of a serene summer afternoon.

7. *The world's best entertainers provide a continuous floor show.*

Should you choose a spot that abounds in bird life and small animals, they will be good for twenty or thirty feet of antics, preferably telephoto. Bait the squirrels and chipmunks with some of your leftovers, and they will repay you with handsome performances.

8. *No check for Dad, no dishwashing for Mom. Is it any wonder everybody loves a picnic?*

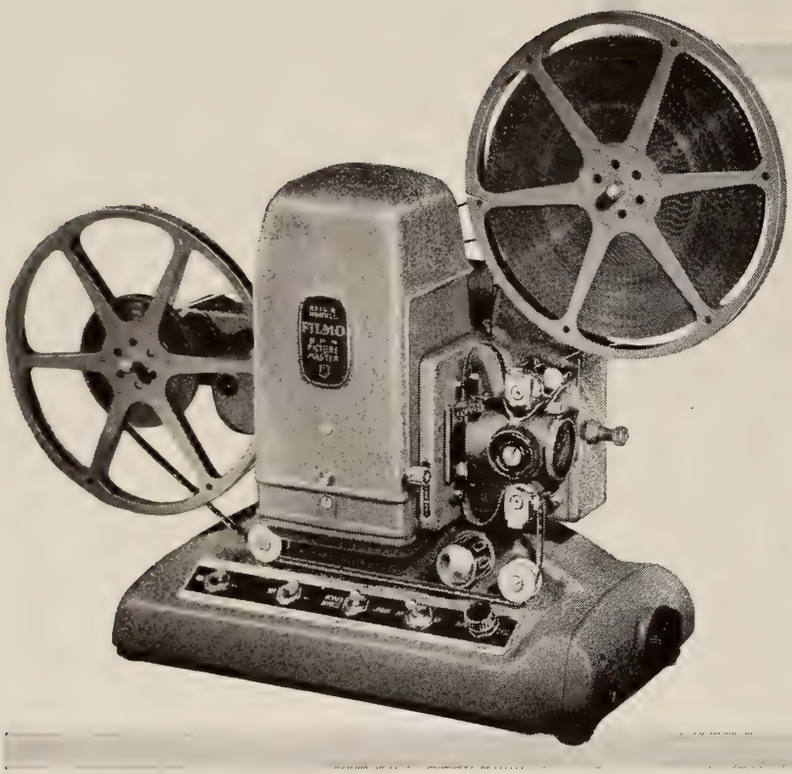
Show Dad settling back to enjoy a cigar, while Mom scraps the paper plates in the campfire or refuse bag. Bring in all the after dinner picnic pursuits for your finale—the romp with the children, the card games, the stroll through the woods, the youngsters wading in the stream.

There is no need to film your family outings scene by scene like a photoplay; but keep these broad subtitles in mind when you aim your camera, and you'll wind up with a film, not a fumble!

**A practical and painless continuity for your family picnic footage—new or old**

©Screen Traveler, from Gendreau

# Two Ideal Fil



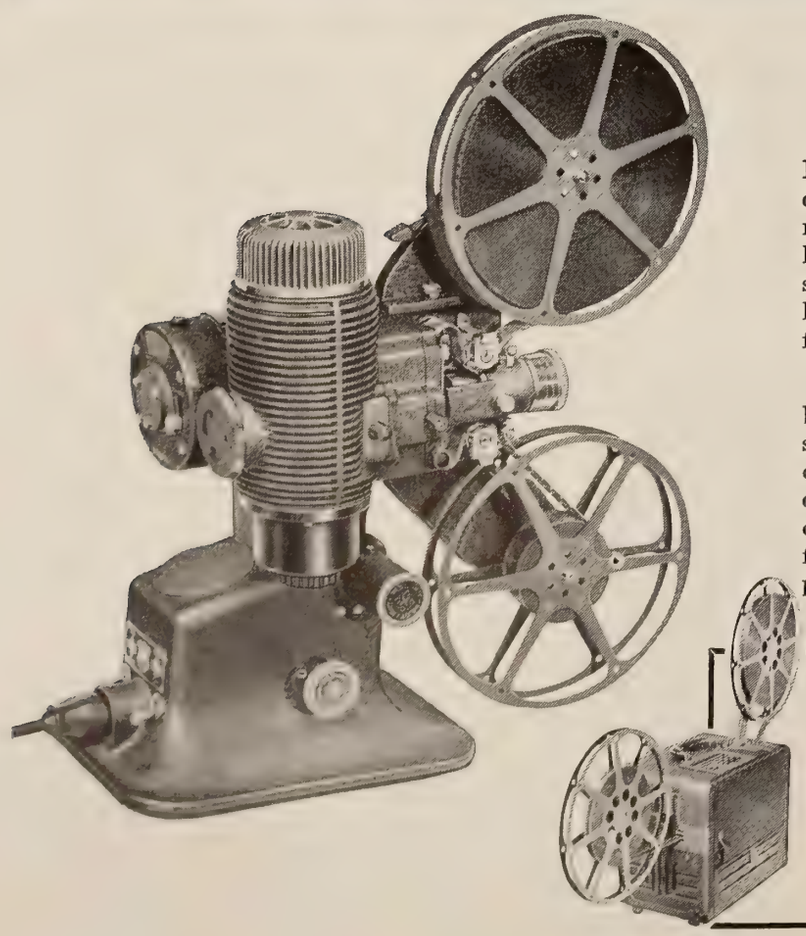

## This pair fo

### Filmo Picture Master Projector

This all-new 8mm movie projector has every featu you could ask. In picture brilliance it excels *all* oth 8mm projectors, regardless of lamp wattage. And t 750-watt lamp is mounted *base up* . . . does not black near the filaments. Thus you get maximum light long

The fine F 1.6 lens is Filmocoted. "Still" projection single frames is really brilliant, with complete fil safety. Other features include reverse, wind-tunnel co ing, gear-driven film take-up, exclusive B&H Safe-lo Sprockets and guards, hinged film gate for easy threa ing, self-locking tilt, pilot lamp, automatic power rewin and 400-foot reel capacity.

Controls are centralized on the base for easy ope ation. And the film movement mechanism is matche to Filmo 8mm Cameras.



## This pair fo

### Filmo Diplomat Projector

For showing 16mm silent films, this B&H projecto delights the most discriminating. Its 1000-watt illu mination and highly efficient optical system assure bri liant pictures, color or black-and-white, even on larg screens. Fine features include fast F 1.6 Filmocoted len lens focus lock, radio interference eliminator, complet film protection, and easy, error-proof film threading.

The drive is entirely through gears—no chains o belts inside or outside. There's a reverse, provision fo still projection, and a fast power rewind. Metered lubr cation and B&H precision construction mean lastingl dependable service. Film capacity is 400 feet. A perfec companion-piece for a Filmo 16mm camera because th film-movement mechanisms are matched for perfec picture steadiness.

### Bell & Howell Filmosound

With this 16mm projector you can entertain at home professionally made sound films. It will show your 16mm silent films, too—it's an all-purpose projec Filmosound is widely accepted as the standard of qu in 16mm sound and picture reproduction. It is easy to and lastingly dependable.

# Combinations

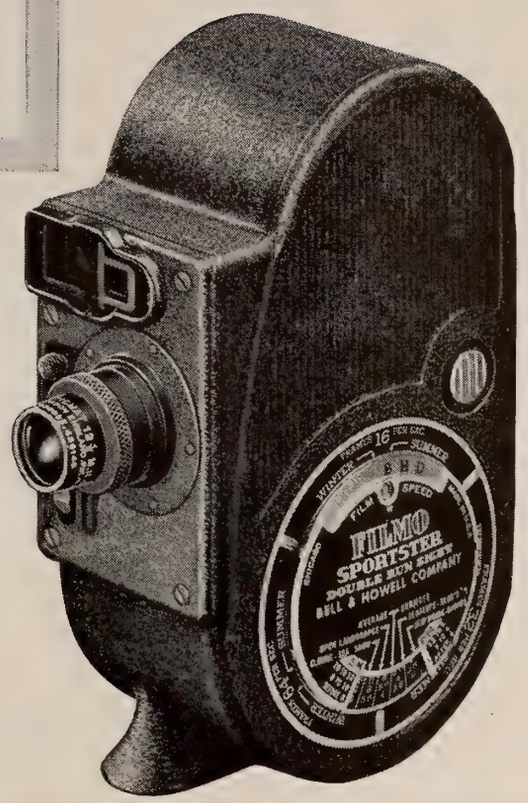
## n movies...

### Filmo Sportster Camera

Here's an 8mm movie camera that's small, light (24 ounces), easy to carry, and easy to use. Operation is so simple that even beginners make brilliant, clear pictures with it, right from their first reel. Exclusive "drop in" spool loading eliminates threading of sprockets.

Although it is as economical to operate as any 8mm camera, this Filmo is designed and built to the high standards that have long distinguished the B&H professional equipment preferred by Hollywood.

It takes both full natural color and black-and-white movies, of course. Has four film speeds, plus single-frame exposure control for animation work. Lens is instantly interchangeable. The brilliant, fully enclosed viewfinder has built-in masks for special lenses. A complete outdoor exposure guide is built in, too.




## nm movies...

### Filmo Auto Load Camera

You'll be proud to carry and use this 16mm camera anywhere. Its beautiful exterior, by a leading industrial stylist, suggests its superb craftsmanship. The theater-quality movies it takes prove its mechanical perfection.

Loading is done in an instant—simply slip in a magazine of color or black-and-white film and close the door. You can change from one film to another even in mid-reel without fogging a single frame.

The lens and matching viewfinder objective are quickly replaced with special-purpose lenses and matching finder objectives. Operating speeds are 16, 24, 32, 48, and 64 frames per second. Single-frame release permits animation work. Built-in exposure guide covers all films, all outdoor conditions.

1907 40th ANNIVERSARY 1947

*For full details on these and other Bell & Howell cameras, projectors, and accessories, see your dealer or write Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D.C., and London.*

Precision-Made by

**Bell & Howell**

Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

# Two Ideal Film Combinations

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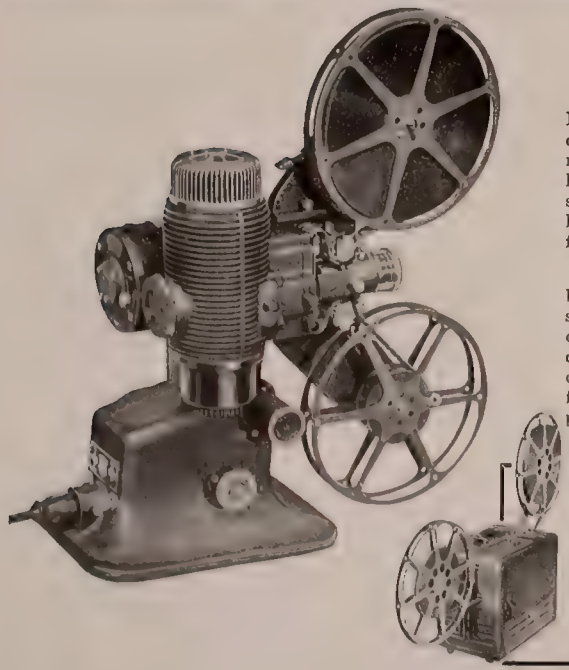

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# AMATEUR CLUBS

## What organized groups are doing everywhere

**Maxim Award travels** As a result of numerous air mail letters traveling between C. A. Robson, president of the Australian Amateur Cine Society, ACL, and the Amateur Cinema League, *Hail British Columbia!*, the Hiram Percy Maxim Award Winner for 1941, by Leo J. Heffernan, FACL, became the first American amateur film to travel by air from New York City to Sydney, New South Wales.

After playing to a packed house at the Assembly Hall in Sydney, the film continued its travels to the Victoria Amateur Cine Society, ACL, in Melbourne. The American film appeared there early in July on the same program with Australia's best prize winning films.

**Contest in Chicago** The prize winning 16mm. contest films of the Chicago Cinema Club, ACL, selected with great deliberation from a total of thirty two entries were as follows: in the non travel class, *Song of Autumn*, by Charles Hammack, took first place, with *Back to School*, by Felix S. Pollack, and *Time Marches On*, by J. S. Franks, following in order. In the travel class, first prize was captured by *La Jolla*, by Willa Doubson, while *Aquacade Americana*, by B. J. Babbitt, and *The French Quarter of New Orleans*, by Marion and Lydia O'Conner, took second and third.

In addition, something new has appeared in Chicago. Isidore Vise, ACL, a former president of the Chicago Cinema Club, has organized a motion picture club in the Chicago Bar Association. The club is free to all members of the Association. Mr. Vise is chairman of the new project; Robert G. Dreffein, co-chairman, and Antonia Rago, the secretary.

**"Typical Times" visits** Ralph E. Gray, FACL, has really been making the rounds lately with his second Hiram Percy Maxim Award winner, *Typical Times in the Tropics*.

• New officers of the Motion Picture Society of Houston; l. to r., Dr. H. L. Kincaid, president; S. Lowther, treasurer; W. H. Carter, jr., secretary.

From the club reports that we have received, he visited the Washington Society of Amateur Cinematographers, moved north to the Brooklyn Amateur Cine Club, ACL, swung south again to show to the Philadelphia Cinema Club and headed west towards the Indianapolis Amateur Movie Club, ACL, and The Amateur Motion Picture Club of St. Louis, ACL. Mr. Gray's film was seen twenty times in fifteen cities during the tour.

**Philadelphia elects** The elected officers for the current year for the Philadelphia Cinema Club are Francis M. Hirst, president; C. Harold Moock, vicepresident; Dr. Raymond L. Chambers. ACL, secretary, and Dr. Robert E. Haentz, treasurer.

**New York 8's show** At a recent meeting, the New York City 8mm. Motion Picture Club had its biggest show of the year, presenting the year's best in 8mm. pictures.

Seen on the large screen were, *The Artist*, by George Valentine, ACL,; *Pinocchio's Jack O'Lantern*, by Harlan Webber, ACL; *The Alpine Vixen*, by Anchor Jensen, ACL; *George Washington Slept Here*, by Mr. Roesken; *The Magnificent Accident*, by Raymond Berger, ACL; *It's All Over*, by Terry Manos, ACL, and *Escape*, by Harry Atwood.

**Ottawa chooses** At the last meeting of the summer, officers for the 1947-1948 season were chosen by the Ottawa Cine Club, in Quebec. The new slate will consist of Elizabeth Edwards, president; Ted Grant, treasurer, and George Skipworth, Ed McElroy and Watson Balharrie, ACL, as executive members.

**Metro contest** At the close of the recent contest of the Metro Movie Club of River Park, in Chicago, the following films were awarded prizes; 8mm. general class, *Sunday Morning*, by S. H. Yasbec, took first honors, followed by *Reverie*, by H. P. Bennett, ACL, and *Sonja Henie*, by F. W. Dibble, ACL.

In the 16mm. general class, *Nature in a Lavish Mood*, by Theodore Shaw, took first and was followed in order by *Sunday Evening at Home*, by C. E. Frazier; *Sonja Henie*, by Mr. Dibble; *Flying South*, by A. H. Elliott, ACL, and *Winter Sports*, by Fred Hieber. First prize in the 16mm. novice class was won by *Chicago*, by Don Barber.

**Officers for Berkshire** The officers who will preside over the Berkshire Museum Amateur Movie Club, ACL, in Massachusetts, for the 1947-1948 season are Mabel D. Bradway, ACL, president; Harold S. Endicott, ACL, vicepresident; Mrs. Herbert L. Estwick, secretary treasurer, with Benjamin M. Walker, ACL, and Francis Morrison on the board of directors.

**Ladies of Los Angeles** First, second and third prizes, respectively, were awarded in the June ladies' contest of the Los Angeles 8mm. Club to Sylvia Fairley for *My Day*, Eugenia Clarke for *April's Garden* and Louise Arbogast for *Monterey*.

**Brooklyn elects** At a recent meeting the Brooklyn Amateur Cine Club, ACL, elected officers for the forthcoming cine [Continued on page 356]

# EASTMAN HOUSE

## Photographic collection is memorial to George Eastman

Covering the developments in photography from the camera obscura to Daguerre in 1839 and through to modern equipment and processes, the historical photographic collection of Mr. Eastman and the Eastman Kodak Company will soon be housed in the Eastman House, 900 East Avenue, Rochester, N. Y.

EARLY motion picture cameras and projectors, including both Armat and Gaumont models, will be on view within two years at the George Eastman House, when the world's largest and most complete collection of historical photographic material will be opened to the public.

The institute, set up by joint action of the University of Rochester, the New York State Board of Regents and the Eastman Kodak Company, will be housed in the thirty seven room home of George Eastman and will be operated as an educational corporation under a board of trustees.

The institute will be an active one, since many of its exhibits will be working models of apparatus and processes that have influenced photographic history. In addition to the motion picture displays, leading features of the collection, assembled by Mr. Eastman and Eastman Kodak Company, will be a large collection of Daguerreotypes and Calotypes, many photographic albums of historic interest and a 23,000 volume photographic library.

The first floor of the Eastman House, of which the above living room is a part, is to be used to display that section of the collection which will illustrate the historical aspects of photography; lecture rooms, a library, a movie projection room and exhibition space will be provided.

George Eastman, the founder of modern photography, and Thomas A. Edison, inventor of the motion picture camera, in the Eastman House gardens in 1928; nearly four decades earlier, Mr. Eastman had supplied the first strip of film for Edison's momentous experiment.

# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

JAMES YOUNG, ACL

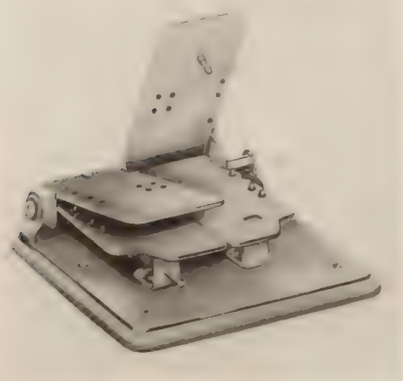
• The new Kodascope Eight-90 offers a still picture control which stops the film and drops a safety screen for protection of the individual frame.

**Eastman Kodak** Teamwork between a 750 watt lamp and a Lumenized *f*/1.6 lens is the secret of the unusual brilliance provided by the new Kodascope Eight-90 projector. Screen brightness may be tailored to projection needs, as the projector will take any of three accessory lamps, powered at 300, 400 and 500 watts.

A still picture control is a leading feature of the Kodascope Eight-90. The control stops the film and, simultaneously, drops a safety screen for the indefinite projection of a single picture. Reverse action for rerunning or for amusing effects is made possible by a shift lever built into the machine. All controls are conveniently located for simple operation. The projector's capacity is 200 feet of 8mm. film, and the purchasing price includes a carrying case for both projector and accessories.

Thomas J. Hargrave, president of Eastman Kodak Company, has been named executive chairman of the Army-Navy Munitions Board by President Truman. The board, which is to work up plans for industrial mobilization in the event of a national emergency, consists of Mr. Hargrave, Under Secretary of War Kenneth G. Royall and Assistant Secretary of the Navy W. John Kenney. Mr. Hargrave succeeds Richard R. Deupree, president of Procter & Gamble, in the post.

Twenty two Eastman Kodak fellowships in chemistry, physics, engineering and business administration are being offered by the company through sixteen educational institutions for the school year 1947-48. Tennessee Eastman Corporation, a Kodak subsidiary, is sponsoring six similar fellowships. The fellowships are intended to increase the number of young scientists with advanced technical training and carry no provisions requiring the recipients subsequently to work for Kodak.



• The stainless steel splicer, with a special scraper, from the Bolsey Corporation of America.

**Bolsey** A stainless steel film splicer for both 8mm. and 16mm. work is announced by the Bolsey Corporation of America, 118 East 25th Street, New York City. The splicer incorporates patented grooves for cement and a unique type of scraper, which is actually a replica of a machine tool file and shaves rather than tears emulsion from film. As the file may be reversed or turned over by the manipulation of two screws, three reserve scraping surfaces are provided. The splicer is mounted on a wooden base with rubber feet.

**Associated Photo** A stripped down version of the Lektro camera, known as the Lektro Junior, is now being offered to the economy minded movie maker by Associated Photo Products, 152 West 42nd Street, New York City. The camera unit, minus a few refinements and lens interchangeability, is the same as that of the original Lektro; a slightly heavier Powr-Pak is employed for the junior model. Basically, the Lektro Junior is a low cost, electric drive, magazine loading, 16mm. motion picture camera. It is marketed with telescopic optical viewfinder with parallax correction, automatic exposure release, Super Powr-Pak battery, coupling cord, *f*/3.5 anastigmat lens, tripod socket and carrying case.

Associated Photo Products also announces the recent opening of new laboratories, equipped with the latest "controlled" automatic film processing machines.

**Peerless** Movie kits under the Peerless trade mark are now being turned out by Peerless Camera Stores, 138 East 44th Street, New York 17, N. Y. Each kit contains a Duraluminum combination lens shade and filter holder accommodating a 21.5mm.

• Peerless Camera Stores offers movie kits with lens shade and filter holder for 21.5mm. filter sets.

filter. The combination is supplied in both slip-on and screw-in types and is available either separately or with a set of filters. Filter sets may be had for Kodachrome or black and white filming. Further information regarding the kits may be had by writing Peerless Camera Stores.

Readers within radio distance of New York may hear a Peerless radio sports program Thursday nights, 8:30 to 9:00, over station WINS, when Angelo Palange and Sam Taub offer facts, figures and comments in extemporaneous chats with guests from the sports world.

• Flexible cable arms are featured by the Voss Flexo Lite from the Camera Specialty Company.

**Radiant** A revolutionary new system of projection service and film distribution has been set up by Benton C. Black, owner and manager of Educational Projection Service of Chicago and an authorized Radiant Screen dealer. Mr. Black employs a Republic SeaBee amphibian airplane for deliveries to hotels, camps and summer resorts in the Northwood area. For short hauls, Mr. Black uses a sleek automobile.

A twenty four page catalog describing Radiant's many products contains the latest information of screen models and several charts that should prove useful in solving various projection problems. The catalog is available upon request from Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago.

**Sack** Jack Powell, former professor of educational sciences at the University of North Carolina, has been appointed national 16mm. sales manager for Sack Amusement Enterprises, Film Exchange Building, Dallas 1, Texas, distributors of Negro features and short subjects. Mr. Powell has had six years experience in the 16mm. field. After a sales swing through the Southern territory, Mr. Powell will be in charge of a New York sales office soon to be established.

**Camera Specialty** Specifically designed for the Universal PC-500 Projector, a new projector carrying case is being marketed by Camera Specialty Company, 50 West 29th Street, New York City. The case, covered with durable fabricoid, is constructed of wood and features a built in compartment for carrying two reels. The projector is held securely in place, when the case is closed, by felt covered supports.

Camera Specialty Company is also distributing the Voss Flexo Lite, a convenient lighting unit that provides two reflector floods in individually controlled sockets. The Flexo Lite cable arms are flexible, allowing any number of lighting setups. The unit is threaded for pan head or tripod mounting, while a "stud" is provided for mounting on a light stand.

**Ansco** Ansco's capacity for processing Ansco Color amateur motion picture film was more than doubled when a new processing laboratory was opened in Chicago July 15. The new laboratory is located at 247-259 East Ontario Street, Chicago, and is designed to handle the processing of both Ansco Color and Ansco black and white motion picture film.

**Post** A fifty dollar reward is offered by Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y., for the recovery of a print of *Captain Fury*, taken on January 31 from Samson's Picture Service, 35 Portland Street, Providence, R. I.

**Central Camera** Its first catalog since 1941 has been released by the Central Camera Company, 230 South Wabash Avenue, Chicago 4, Ill. The book contains forty eight pages and is a condensed version

• A Camera Specialty product, this carrying case is made for the Universal PC-500 projector.

of the voluminous almanacs that Central issued in pre-war years. It may be had from the company free upon request.

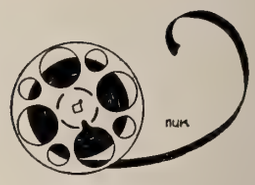
**Pictorial** Military Government exhibition rights—in Germany, Japan and other occupied territories—for the film, *How a Bill Becomes a Law*, were recently acquired by the Civilian Affairs Division of the United States Army. The film is a 16mm. educational feature of Pictorial Films, Inc., RKO Building, New York 20, N. Y. The picture will be adapted by dubbing and titling for reorientation purposes.

**Empire** Johnn C. Wilson, jr., ACL, owner and manager of the Empire Home Movie Supply, Keyser, W. Va., is making a 16mm. sound picture in cooperation with Robert M. Van Sant, public relations director of the Baltimore and Ohio Railroad. Highlights of the film will be shots of the famous 17 Mile Grade, filmed in natural color. Sound recording for the film will be done by the George W. Colburn

[Continued on page 358]

• Radiant screens ride in style in an amphibious plane with Benton C. Black of the Educational Projection Service of Chicago.

# PRACTICAL FILMS



## The general movie as used for various purposes

### RAILWAYS

For sheer vitality and action on the screen, a railway locomotive can hold its own with the most tempestuous movie performers.

*Mainline, U.S.A.*, as produced by the Association of American Railroads in full color, is a stirring saga of the Iron Horse in our country. This twenty minute 16mm. sound film covers the course of American railroads from the roundhouse to the rolling plains, stressing their importance in carrying food, fuel and power to the far corners of our vast nation. Included in this picture is everything from streamliners to switch engines; hence it is a comprehensive study of a great transportation system. Princeton Film Center, Princeton, N. J., offers the film on free loan to schools, churches, service clubs and other adult audiences upon request.

M. W. Swansick, ACL, of Denver, Colo., whose interest in the "ritaways" stems from his father's experience as a railroad engineer, has filmed a monochrome reel of freight locomotives, so that he can have a procession of chugging trains right in his home. Mr. Swansick's movie, *Hotshots*, will be of special interest to the many railroad enthusiasts from coast to coast.

• There is something fishy about these two scenes from the Canadian Pacific Railway Company's *Canada's Tackle Busters*.

### FISH STORY

Associated Screen News, Ltd., Montreal, has made a 16mm. movie for the Canadian Pacific Railway that is guaranteed to make the bona fide sportsman sit up and take notice. Filmed in color against a background of cobalt lakes and pine dotted shores, *Canada's Tackle Busters* tells an exciting story of the fish that *didn't* get away, in 782 feet of sound film.

Earl Clark has directed and filmed scenes that will have frustrated fishermen sitting on the edge of their seats, while Peel Steven delivers an appropriate commentary. It is our guess that this piece of cinematic bait will lure many an eager outdoor man to Canada's northern waters, where a sound conservation program assures the fisherman of a bountiful catch and plenty of sporty reel wrestling.

The Canadian Pacific Railway offers the film to men's clubs and interested civic organizations on free loan.

### WORKING AGAINST TIME

Time lapse filming, by which a comparatively slow process of growth or reaction is filmed at regular intervals a few frames at a time, has been developed by James N. Ott, jr., to the point where it is ready for large scale industrial and scientific application.

In his Winnetka, Ill., studio, Mr. Ott has devised elaborate electrical and mechanical means for making his individual Bell & Howell cameras move and operate to best advantage in order to film various horticultural and biological developments. One of his more spectacular results is a "flower ballet," in which the leaves of plants are seen to move in time with music; this sequence, which represents several years of work, has an actual screening time of only two minutes.

With a dozen Filmo 70 cameras at his disposal, Mr. Ott plans to open a new studio where he will film time lapse movies which will afford side by side comparisons of various chemical products, such as weed killers.

### PLAY ROOM

How a community can organize to promote all age, year round recreation is vividly told in *Playtown, U.S.A.*, a 16mm. sound film in color.

Running twenty five minutes, the picture shows how juvenile delinquency can be minimized when an individual recognizes the need for public recreation facilities and a supervised recreational program. This movie, presented by the Athletic Institute and distributed by Association Films, is available for loan to all kinds of social organizations for a service charge of $1.50. [Continued on page 351]

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**Here's big news for "Eight" fans**—a new Kodak 8mm. projector . . . with new standards of operating ease and versatility . . . with a superb optical system, incorporating low reflectance coating of *all* optical elements, that delivers *to the screen* a quantity of illumination unsurpassed by any 8mm. projector of similar lamp wattage!

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**Yes, here's a capable projector** that can really add to your movie satisfaction. When you see Kodascope Eight-90—and what it does—you'll be pleasantly surprised at its price, $175, complete with *Lumenized* lens, lamp, and carrying case. See your Kodak dealer—and ask, too, about Kodascope Eight-33—reasonably priced and fully adequate for average in-the-home 8mm. showings.

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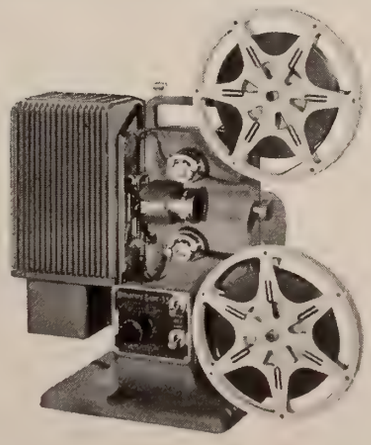

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# The Clinic

## Technical comment and timely topics for the amateur

**Simple fades** Leonard Zaleski, of Canton, Ohio, reminds us of a simple system of making fade outs and fade ins, which is particularly effective when shooting titles. Assuming that you have two lighting units (one on each side of the camera) illuminating your title card, all you need do for a fade out is to swing them slowly away from the card till they no longer shine on it. Creation of a fade in would, obviously, be accomplished by exactly the reverse operation. The same system, says Mr. Zaleski, can also be employed on interior scenes where the number of lighting units is not too great to handle simultaneously.

**Transition stunt** Burton Marks, of Akron, Ohio, reports a transitional idea he has worked out which, he claims, is especially helpful in going from black and white to color scenes. It depends only on preplanning the use of his device on the first of the color scenes.

The essential gadget is nothing more than a rectangle of cardboard, covered or painted with a matte black finish. It should have an overall size which will more than block off the line of sight of your camera's lens when the card is held across that line some six inches from the camera. In the center of the card is cut a square opening just larger than the lens diameter.

In use, the card is held (at first) six inches in front of the camera, which is mounted on a tripod or other firm support. Only partially visible through the square opening is the scene you desire to film, but as the filming progresses the card is moved slowly and smoothly toward the lens. The effect, on projection, will be of the color scene seeming to grow and expand on the screen until it entirely fills that area.

**New focal length** "The enclosed photograph," writes E. C. Bodenham from Bristol, England, "shows how I have adapted a 1½ inch diameter spectacle lens (value minus 2) for reducing the focal length of my projector lens from 2 inches to approximately 1½ inches.

"The tube is of tinned sheet iron with a push-on rim to hold the accessory lens, while the simple attachment to the upright allows adjustment for height and tilt to match the angle of projection. The wooden base goes under the front of the projector, with holes cut out to accept the feet of same. There is no loss of definition or of light through such an arrangement. Please note also my homemade hood for the projector lamp housing, to shield the screen from stray light."

E. C. Bodenham

• To reduce the focal length of his projector lens, the author constructed the above gadget, which affects neither the light nor the definition on the screen.

## Practical films

[Continued from page 348]

### CHINA CARRIES ON

China Films Enterprises of America lists a variety of films on ancient and modern China in a recent catalog entitled *Films about China.* Clubs and sociology groups will find a wealth of fascinating 16mm. movies among the pages of this booklet, which classifies its offerings under the headings *Before the War, During the War* and *Art and Culture.*

Mentioned in this convenient catalog are *For the Wounds of China,* a one reel silent monochrome film showing how relief is administered in war torn China; *Smile with the Children of China,* a delightful Kodachrome study of Chungking children from six to ten, one reel silent; *Painting the Chinese Landscape,* one reel of sound or silent Kodachrome, illustrating the Chinese painter's philosophy of little man in harmony with great nature.

The catalog and further information about the sale or rental of these productions may be secured from China Film Enterprises of America, 35 Park Avenue, New York 16, N. Y.

### PROUD POPULACE

The Pioneer Valley Cinema Club, ACL, is staging a contest to see whether the 8's or 16's can come up with the better film of their home city, Springfield, Mass. Since the fundamentals of a good film—technical competence, composition, human interest and careful editing—are constant and do not vary with film dimensions, we are not making any predictions as to which group will walk off with the award. To the swiftest . . .!

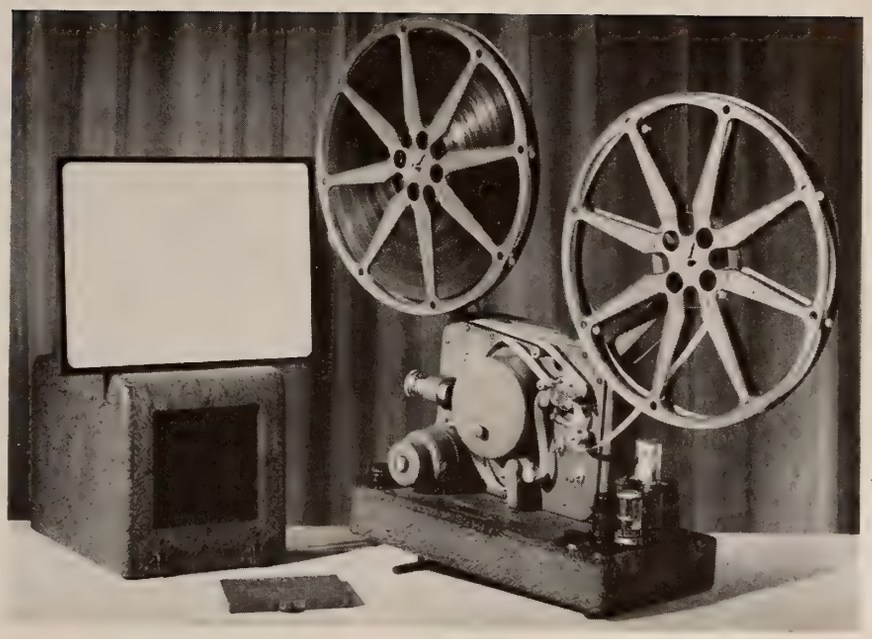
W. P. Kerwin, ACL, has caught the attractions of *The Year Around in Iowa* on five reels of 8mm. Kodachrome. The seasonal aspects of the Iowa landscape have provided Mr. Kerwin with colorful material for his 1000 foot film.

### LESSON IN DEMOCRACY

Award Films' new movie, *Whoever You Are,* offers a practical program for combating racial intolerance in a twenty minute, monochrome sound print.

The National Board of Review has endorsed the film as "an essay on neighborhood democracy . . . strongly recommended for P.T.A. groups and the like." The film, produced by VFT Films, has recorded the rewarding results of the West Side Citizens' Committee, New York City, and the success of their project to educate the youth of the district.

Award Films, 115 West 44th Street, New York City, offers the film for sale or rental.

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# Films you'll want to show

## 16mm. and 8mm. entertainment pictures

■ *Stampede*, one reel, in two 8mm. and three 16mm. editions, including sound on film, black and white, distributed by Castle Films, a Division of United World Films, Inc., 30 Rockefeller Plaza. New York 20, N. Y., is available from dealers. Two ranchers wage a desperate battle for a water hole. The film is highlighted by a cattle stampede and a prairie fire. *Stampede* is one of four new Westerns now available from Castle dealers.

■ *The Seventh Veil*, running time 93 minutes. 16mm. sound on film, black and white, is released by United World Films, Inc., Rockefeller Center, New York 20. N. Y. James Mason delivers a stalwart performance in one of the best of the current psychological thrillers. Ann Todd, concert pianist, is rescued from suicide and taken to a sanitarium, where the secrets of her past, one by one, are unveiled until her emotional problems are solved.

■ *Prairie Chickens*, five reels, 16mm. sound on film, black and white, may be had from Post Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Two cowboys become involved in a chaotic plot involving a rich Eastern alcoholic, his ranch, beautiful girls on vacation and various evil doings. The boys eventually lose the girls; but justice triumphs, and alcoholism is undone.

■ *The Enchanted Forest*, running time 77 minutes, 16mm. sound on film, in full color, is distributed by Pictorial Films, Inc., RKO Building, New York 20, N. Y. Here's an exciting excursion into the mystic half world of happy animals and happy human beings that will bring joy to all audiences. Billy Severn plays one of the feature leads among the happy human beings.

■ *The Crystal Ball*, eight reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Paulette Goddard and Ray Milland are the stars of a sprightly yarn about crystal gazing and clairvoyance filled with comedy, romance and adventure.

■ *Does it Matter What You Think?*, one reel, 16mm. sound on film, black and white, is distributed by Award Films, 115 West 44th Street, New York 18, N. Y. The latest release of the British Information Service raises provocative questions concerning the relationship between individual and public opinion. It concludes that *groups* of individuals can and have put ideas into effect and that "legislation is the result of public opinion brought to bear on government."

## Welcome to Chicago

[Continued from page 337]

Randolph Street three blocks to La Salle Street.

4. A full shot of the City Hall and County Building at the southeast corner of La Salle and Randolph Streets.

5. A full shot looking south on La Salle Street, showing Chicago's financial canyon with the Board of Trade building, Chicago's tallest structure, facing down La Salle Street.

6 to 10. A series of shots along La Salle Street, closeups and medium shots, of such outstanding buildings as the Chicago Stock Exchange, Federal Reserve Bank and the Board of Trade.

### SEQUENCE 3

For contrast make your next stop the Maxwell Street Market. Besides a taxi (fare about sixty cents), you can board a westbound bus on Jackson Boulevard (be sure and ask for a street car transfer), and get off at Halsted Street. Take a southbound Halsted Street car to Maxwell Street which is 1330 South. To contrast this subject with that of the previous sequence, cut in:

Title. *An old world market in a new world setting—Maxwell Street Market.*

1. A full shot down Maxwell Street.

2 to 10. A series of shots, mostly closeups. Maxwell Street Market offers a grand opportunity to study people. Film the shopkeepers bartering with customers, the medicine shows and the spectators seeing the sights of this old world market which does business on a modern city street. The market is at its best on Sunday, but it is of genuine interest on any day of the week. To have visited Chicago and not pictured Maxwell Street would be a serious oversight.

### SEQUENCE 4

Get on a northbound Halsted Street car, and this time request a bus transfer; get off at Jackson Boulevard and take an eastbound Jackson Boulevard bus to Michigan Boulevard. Here, stretching out before you, is Chicago's famous front yard, Grant Park. Lead off this sequence with:

Title. *From back yard to front yard—Chicago's lake front playground, Grant Park.*

On the east side of Michigan Boulevard, one half block north of Jackson Boulevard, is the Art Institute, the first of the many subjects that you will find in Grant Park. Plan your shooting schedule to film this sequence in the afternoon for the best lighting.

1. A full shot of the Art Institute.

2 to 4. Medium and close shots of the entrance to Art Institute and a closeup of one of the famous lions that eternally guard the entrance.

5. A full shot of Loredo Taft's fa-


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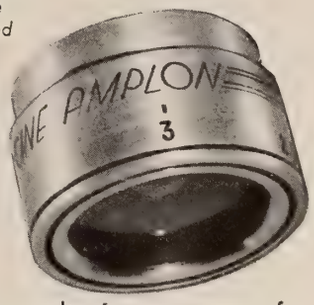


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mous bronze fountain depicting the Great Lakes, on the south side of the Art Institute.

6 to 9. Walk back to Jackson Boulevard, cross the bridge over the railroad and then go south along the first road you come to, to the Chicago Natural History Museum. Make a long shot of the museum, then walk around to the back of the museum for a long shot of Soldier Field, Chicago's gigantic lakefront stadium. Walk back again to the front of the museum and go east about half a block for a long shot of the Shedd Aquarium, then continue south about two blocks for a shot of the Adler Planetarium.

10 to 12. Walk north from the Planetarium along the lake to the yacht harbor, showing the boats riding at anchor, and follow with a medium and closeup shot of a sailing yacht on beautiful Lake Michigan.

13 to 16. Close by the yacht harbor you will find Buckingham Fountain, which is in full display from 11:30 a.m. to 9:30 p.m. First make a full shot of the fountain and follow with medium and closeup shots. For a dramatic closing shot, angle your camera to catch a rainbow in the mist coming from the fountain.

A word of caution in picturing Buckingham Fountain: don't try to film the fountain at night under the colored lights. The illumination is not strong enough to register with any effect at cine camera speeds.

SEQUENCE 5

Get on a Michigan Boulevard bus and go north, getting off at Wacker Drive. Along Michigan Boulevard, from Wacker Drive to Walton Place, are located Chicago's finest hotels, smart shops and restaurants.

Title. *Chicago's Miracle Mile—Upper Michigan Boulevard.*

1. Long shot from the south side of Michigan Boulevard bridge up Michigan Boulevard showing the Wrigley Building and the Tribune Tower.

2 to 9. Medium and closeup shots along the Boulevard. Study the smart shops and the crowds, the striking architectural details of the buildings and, above all, the people.

10. Long shot of the old water tower at Chicago Avenue and Michigan Boulevard. This marks the northernmost progress of the great Chicago fire.

11 to 12. Long shots of the Palmolive Building and the Drake Hotel.

13 to 16. Long, medium and closeup shots of Oak Street Beach just north of the Drake Hotel. This is Chicago's counterpart of Coney Island and a grand spot for human interest scenes.

SEQUENCE 6

For a smash finish to our Chicagoland visit, there remains the filming of Chicago's famous bright spots at night. Your film would not be complete without it. Shoot all scenes with your camera wide open and running at eight frames a second, if necessary, to gain additional light. An exposure of $f/1.5$ will be right for most shots.

Title. *Brilliant by day, Chicago takes on added lustre after dark.*

1. From the southwest corner of State and Madison Streets, shoot north up State Street toward the Chicago Theatre.

2. Walk two blocks north on State Street to Randolph Street, shooting west up Randolph Street, to capture Chicago's Famous Rialto district.

3. Proceed about one block further north on State Street to the Chicago Theatre. Here, under the intense light from the marquee, you can film crowd shots at normal speed.

4 and 5. Return to Randolph Street and walk two blocks east to Michigan Boulevard, to film the two huge electric signs at this point.

6. Go north about a block on Michigan Boulevard where you can bring your film to a grand finale with a view of the white terra cotta surfaced Wrigley Building ablaze with light from top to bottom.

And finally, if you are in Chicago any time after Labor Day, plan to come in for a meeting of our Metro Movie Club of River Park. Our meetings—which are recessed during the summer months—will resume on the first Wednesday after Labor Day, and they will be held weekly on each Wednesday thereafter through May, 1948. The club meets in River Park Field House, 5100 North Francisco, in Chicago. All movie makers are welcome.

## Reality in reels

[Continued from page 340]

I had thought that the work would proceed rapidly, with but a brief pause between each sequence. Actually, as the Navajo woman prepared each step in her weaving process, there was time between each scene to check exposure and camera position.

This matter of time is of prime importance. Take plenty of it! This is especially true when people are involved. It is not advisable to hurry your worker. In most cases, as with the Indian, he is doing you a favor, and he must be allowed to work in a natural and unhindered manner. This will automatically produce an authentic result.

The project cinematographer must pay close attention to detail. It is often the vital key to the story of a process. Frequent closeups add force. This is highly effective for this type of film and will visually impress detail upon the memory of the audience.

I feel that it is justified to shoot complicated action at speeds faster than normal. In this case, the clarity of movement is more important than the subject's true rate of motion.

Be alert and prepared to work swiftly. Your action scenes may come more quickly than you have anticipated, and something unforeseen usually occurs. This was true during the filming of *Navajo Rug Weaving*.

Sometimes the Indian would fail to follow what I thought was the conventional procedure as I had studied it. Without warning, she commenced another step in the process, and I nearly missed an important scene that would have been difficult to repeat.

In the concentration of filming a complicated process, the movie maker should not forget picture composition and beauty of subject. There is no reason why a specialized film, no matter how detailed or patterned, cannot also be a work of art.

## "...This other Eden"

[Continued from page 338]

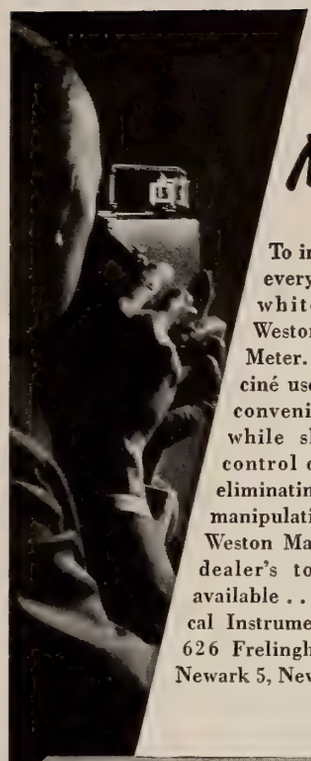
by a general bluish tint over all.

One important advantage of the slight haze of our English atmosphere is that shooting "against the light" on color film is more satisfactory than similar shots taken in lands where the light is excessively bright and clear. The shadows are not so dark, and consequently a picture can safely be taken against the light in the certain knowledge that the result will not suffer from violent contrast.

A reliable exposure meter saves a lot of headaches, particularly as the light in Britain is often subject to greater variation than it is in the States. I have used a meter for many years now, and know just how to read it according to varying conditions. Recently I took a shot on Kodachrome against the light, and, for once, decided to give a whole stop more than the reading, instead of the usual half stop. Of course, I over-exposed. Moral—*always trust the meter* when you know how to use it, especially with color film.

Maybe the best guide to filming in England is to consider a particular district. Take, for example, the Cotswold Hills, wherein lies Broadway, so well known to American visitors. A tour of the Cotswolds can start at Tewkesbury, where there is a perfect abbey of the Norman period. The long main street has many features of special interest, and the Rivers Severn and Avon offer ample scope for the cine camera.

A few miles away at Winchcomb, one finds the true Cotswold gray stone buildings, such as the Corner Cupboard Inn, and quaint tree lined Vineyard Street which certainly invites the use of color film. The wise movie maker will so select

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his shots that they include some movement. Local inhabitants, children off to school, horses going to plough and similar shots will give life to the film. Attractive sequences of this sort can easily be made in the villages of Stanton and Stanway, close to Winchcomb.

Stow-on-the-Wold, which stands on a hilltop (the church tower is a prominent landmark for miles around), has a fine market square, surrounded by buildings of varying architecture, in the local gray stone, and grand trees in the square itself. Near Stow are Upper and Lower Swell and Upper and Lower Slaughter, four of the most picturesque Cotswold hamlets. Here one finds streams flowing through the center of the village. The camera should be used as unobtrusively as possible to obtain a realistic record, for these little places give a feeling of quietude and peace, a rare commodity now.

Nearby, at Bourton-on-the-Water ("the water" is a small river, not the sea), there is a tendency for this beauty spot to become a show place. At certain times Bourton is invaded by charabancs full of travelers. Avoid including such a modern intrusion in the film. The normal Bourton is a pleasant village of green trees and lawns, homelike gray buildings and water reflecting the blue sky. For the requisite movement in shots of this kind I prefer children; they are always most natural.

In the Cotswold district, the hiker (who uses footpaths and fields) often has the best chance of shooting attractive scenes. At any moment on such a tour, one is likely to get the chance of taking a movie shot of the real life of the countryside. Farm activities, men and machines working on the land, animals by the wayside, country residents fishing and occasionally artists sketching —all these help to give a film some human interest. The artist could be taken working at his easel; next a closeup of the sketch (be careful of exposure on the white drawing paper); then a shot of the actual subject of the sketch.

The lovely walk along the river Windrush, from Burford to Minster Lovell, offers many colorful scenes of the kind I have mentioned, and at Minster Lovell itself there are charming examples of Cotswold cottages with their old English flowers.

Start with a long shot, then medium shot and lastly closeups of the flowers. The latter will probably require an exposure of one half stop more than the others.

A film of the Cotswold Hills, made in the way which I have described, will run to about 400 feet on 16mm. or 200 feet on 8mm. This footage will be approximately right for scenic films of most places of similar interest in Britain.

Counties on the south coast and in the midlands around Stratford-on-Avon, the Welsh mountain lands, the Lake District, the moors and dales of Yorkshire and the Trossachs and highlands of Scotland—each can be made the subject of a complete reel. The tourist who moves around the country a good deal will be able to make a general record of the scenes in many parts, while he who limits his holiday to a single district can concentrate on its special features and shoot his film in greater detail.

Peace time has allowed again the sale of touring maps, which, in addition to their normal purpose, can be utilized for making subtitles for the film.

I hope that the suggestions in this article will help visitors from the United States to make a happy record of their tour, and that they will be able to show their friends back home what Britain, particularly its countryside, is really like.

*(Mr. Hesketh asks us to advise readers that in England it is almost impossible to obtain film stock, cine or roll film, except in March or September when retail dealers receive their "quota" from manufacturers; presumably other European countries are similarly placed. The wise tourist will, therefore, have sufficient raw film with him. Customs officers usually permit a reasonable footage, for personal use, to enter the country without payment of duty.*—The Editors.)

## Amateur clubs

[Continued from page 344]

season. Charles Benjamin, ACL, was reelected president; Eugene E. Adams, vicepresident; Albert Groman, ACL, treasurer, and Francis Guthman, secretary. Irving Gittell, Herbert Erles, ACL, and Horace Guthman, ACL, are the new directors.

**Auckland contest** From far away New Zealand comes word from the Auckland Eight Movie Club, giving the names of their prize winners for the 1946-1947 season. The Kodak Cup was awarded to E. R. Cole for his film, *Nature's Gems*, which also won the color competition for the year. Second prize was won by N. Hicks for his picture, *Straw Beauties*. *Remember London*, by C. Hawkins, took honors in the documentary class as well as the novice section, and *Cathedral City*, by J. A. Holmes, took second. S. G. Wathen, with *Fun in the Snow*, took the prize in the monochrome class, as well as winning the annual cup for the highest average points throughout the year.

**South Side elects** It has been brought to our attention that the officers for the South Side Cinema Club, in Chicago, were incorrectly reported in the June, 1947 number of MOVIE MAKERS.

The officers for the current season are

G. Richter, president; J. Cornelio, first vicepresident; B. Seamans, second vicepresident; J. D. Hisgen, secretary, and C. Nelson, treasurer.

In addition, it is reported that the club's film production is well on its way to completion under the able direction of Kurt Bohse.

**Ladies of La Casa** The ladies of La Casa Movie Club, ACL, of Alhambra, Calif., recently took over the program of one of the monthly meetings and came up with the following screenings: *High Sierra* and *Sequoia*, by Mrs. Fred W. Gill; *Dance of Spring*, by Mrs. R. A. Battles; *India*, by Lillian Stevens; *Indian Country*, by Mrs. C. H. Bodner; *Scenes Along the Highways of the West*, by Mrs. Marjorie Conrad, and *On and Off the Highway—Oregon*, by Nella G. Stiverson.

At the following meeting, the men returned to the scene. *Pasadena* was screened by Edwin K. Kendall; *The Four Seasons*, by Lloyd B. Austin, and *Free Wheeling*, the winner of the Union Pacific contest last summer, by Stanley Midgley, ACL.

**Westwood programs** Recent programs of the Westwood Movie Club, in San Francisco, have included *An Eastern Vacation*, by N. A. Soderman; *Bryce National Park and Grand Canyon*, by Eric Unmack, ACL; *Birth of a Notion*, screened by George Loehrsen through the courtesy of L. C. Mueller, and *The Tacklebusters*, by Edward Kentera.

In addition, a contest was held which was to consist only of uncut and unspliced film, for which the Westwood Movie Club Trophy is the award.

**Minneapolis shows its past** Past presidents' night has come and gone at the Minneapolis Cine Club, ACL. Films were shown which were considered the outstanding pictures of the past, and the narration was supplied by former presidents of the club.

*Vanishing Cream*, was narrated by H. H. Bronson; *Underground Lake*, by R. Sprungman; *Maybe I'm Wrong*, by Dr. L. J. Martin, ACL; *Who-What-Where*, by C. K. Michener, ACL, and *Bob Benchwarmer*, by C. Davidson, ACL.

**Rockford and Kenosha** The Rockford (Ill.) Movie Makers, ACL, had their annual get together with the Kenosha (Wisc.) Movie Makers Club, ACL, with Kenosha putting on a fine program for the Rockford group. The films shown included *Thunder Mountain Country*, by Bernard Hockney; *Poor Elmer*, by the club itself; *Applodeon*, by the Reverend Edwin Jaster, ACL, and *Dad and I Took a Walk*, by W. W. Vincent, jr., FACL.


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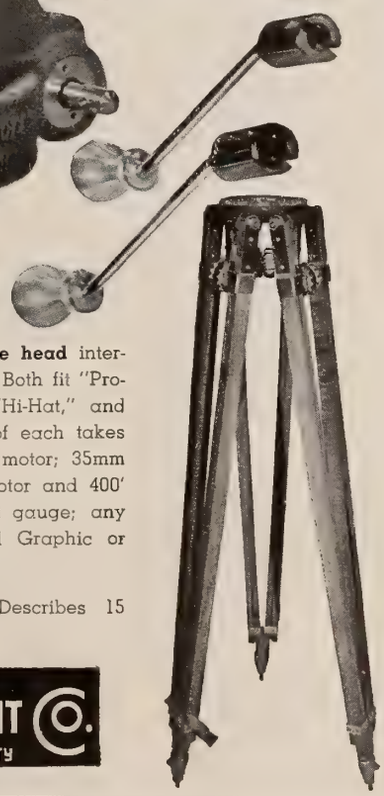

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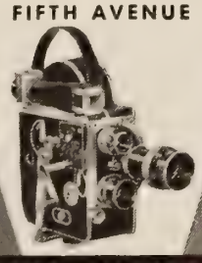

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## News of the industry

[Continued from page 347]

Laboratory of Chicago. Mr. Wilson is free lance photographer for three motion picture newsreels in the Eastern territory.

**Peerless** Basing their plans on a survey of over 20,000 visitors, Peerless Camera Stores are introducing and marketing new photographic products under their own trade mark. Arrangements have been made with several manufacturers to produce equipment made in accordance with Peerless specifications. Peerless Camera Stores are located at 138 East 44th Street and 133 East 43rd Street, New York 17, N. Y.

**Bardwell & McAlister** Users of Bardwell & McAlister's Mult-Efex Titler will be interested in a new instruction booklet published for this unit. The booklet is packed with technical data concerning suggestions for various titles and special effects. It may be had by writing Bardwell & McAlister, Inc., Box 1310, Hollywood 28, Calif.

**North American** Recent production plans of North American Productions, Limited, 641 Granville Street, Vancouver, B. C., Canada, have included films of the mezzo-soprano, Natalie Minunzie, and movies about skiing, swim suits and new events in Canada.

**Martin** Featuring a non-woven, plastic like material known as "Viskon," Cova-Lite diffusers are now being marketed by Martin Products Company, 288 Flushing Avenue, Brooklyn 5, N. Y. "Viskon" may be folded, crushed and even washed without harm. The diffusers, glare free and neutral in color, are available in ten, twelve, fourteen and eighteen inch sizes. Further information may be had from the company.

**DeVry** Aline Neal, picked in a contest sponsored by the Quiz Kids of radio fame as the nation's outstanding school teacher, was awarded a DeVry 16mm. sound on film projector by the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill. The presentation was made on a coast to coast NBC hookup during the Sunday, June 8, Quiz Kids radio program.

**Official** A wide variety of one and two reel home movie subjects is offered in a new catalog available from Dept. B, Official Films, 25 West 45th Street, New York 19, N. Y. The catalog covers films in the 8mm., 16mm. silent and 16mm. sound on film

categories; its subjects range from the brilliance of Charlie Chaplin to the technique of José Iturbi.

**Tiffen** Built to accommodate all Eastman Kodak Series VI Wratten filters, 39mm. optical glass filters and polaroid filters, the new and improved Tiffen Summitar *f*/2 Screw-In Combination Lens Shade and Filter Holder is now being marketed by Tiffen Manufacturing Corporation, 371 Schenck Avenue, Brooklyn 7, N. Y. Further information regarding the combination may be had by writing to the company.

**Weimet** Tony Yeandle has been appointed to head up sales and market developments for the Weimet Film Company, 514 West 57th Street, New York City. Mr. Yeandle was previously with the International Vitamin Corporation and Bauer & Black.

**Fotoshop** Due to a printing error, the price of a one hundred foot roll of Eastman Kodak Super X 16mm. film appeared incorrectly in the July advertisement of Fotoshop, 18 East 42nd Street, New York City. The correct price is $2.95.

**National Film** A one hundred and sixty page catalog of films for rent is available upon request from National Film Service, 14 Glenwood Avenue, Raleigh, N. C.

**Craig** Craig Manufacturing Company has reduced the price of the Thalhammer B/L Tripod complete with head from $39.16 to $24.50, including tax. The reduction was put into effect because of large inventories and consumer pressure for low prices. Further information regarding Thalhammer B/L Tripods may be had from local dealers or by writing Craig Manufacturing Company, 1823 South Hope Street, Los Angeles 15, Calif.

**RCA** Recently opened to the public, the RCA Exhibition Hall at 36 West 49th Street, New York City, has settled down to being a permanent part of the urban scene. The hall features demonstrations of RCA products in radio, television, recording and communications. Daily showings of current film subjects serve to demonstrate RCA sound and projection equipment.

**P S A** The 1947 PSA Exhibition of Photography will be held October 8 through October 31 in the Oklahoma Art Center, Oklahoma City, Okla., while the society's convention will be held from October 8 through October 11. Entries for the motion picture divisions will close September 5, but closing date for all other classifications will be September 15. Further information may be had from U. Jo-


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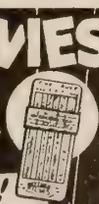

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seph Brown, chairman, PSA Exhibition Committee, 900 Commerce Exchange Building, Oklahoma City 2, Okla.

**New Institute** Lida Moser, of New York City, was winner of the film contest recently sponsored by the New Institute, Inc., 29 Flatbush Avenue, Brooklyn 17, N. Y. Miss Moser's entry was a two reel "documentary," in color, on the work of the Greenwich House Child Care Center. She was awarded a term scholarship in camera and lighting, taught by Broder J. Petersen.

**Screen Adette** The new Beseler Opaque projector, using an 8½ by 11 inch opening and a thousand watts of illumination, is now being distributed exclusively on the West Coast by the Screen Adette Equipment Corporation, 314 Southwest Ninth Avenue, Portland 5, Oregon.

**World Today** Headed by John Grierson and Stuart Legg, The World Today, Inc., 450 West 56th Street, New York 18, N. Y., is an organization of leading "documentary" film producers. It will offer services in planning, production and distribution. Mr. Grierson is chairman of the board, with Mr. Legg performing as president and chief producer. Richardson Wood is editorial advisor, with Arthur Mayer advising on distribution. Associate producer abroad is Basil Wright.

**Kent** New products recently added to the Kent darkroom line are Kent Film Cement and Kent Projector Oil. They are manufactured by Kent Laboratories, 1909 South Kingshighway, St. Louis, Mo.

**A. C. Proctor** Jack Proctor, ACL, is offering any retail photo supply or camera shop an opportunity to sponsor a weekly column on still photography and home movies in its local newspaper. Called *Photographically Yours* and written by Mr. Proctor, the column has been appearing in papers across the country for over a year. It may be used by only one sponsor in each city or paper. Further details and samples of the column may be had by writing Jack Proctor, Box 161, Boston (Melrose 76). Mass.

**NAVED** The National Association of Visual Education Dealers looks forward to an attendance of more than 1,200 persons at its 1947 convention and trade show at the Sherman Hotel, Chicago, August 3 to 6. Speakers at the convention will include Dr. Robert M. Hutchins, Chancellor of the University of Chicago, and Arthur H. Motley, editor of *Parade*.

The 1947 Membership Directory of the National Association of Visual Education Dealers is off the press and available upon request, free of charge. The sixteen page book lists names and addresses of more than 275 retail dealers across the country. Requests for the directory should be sent to the National Association of Visual Education Dealers, 431 South Dearborn Street, Chicago 5, Ill.

**• A. J. Palmer, who has succeeded Axel Monson as president of Ampro Corporation of Chicago, manufacturers of 8mm. and 16mm. movie projectors. Mr. Palmer has been associated with General Precision Equipment Corporation and subsidiary companies, such as Ampro, since August 1936. Although Mr. Palmer will continue to hold positions and directorships in various subsidiaries of the parent company, he will make his headquarters in Ampro's plant.**

**Willoughbys** Of interest to movie makers who also work in the still field is the news that Willoughbys have added two new items to their Superb line of products. They are the Superb all metal paper chest and the Superb projection print gauge. They are marketed by Willoughby Camera Stores, Inc., 110 West 32nd Street, New York 1, N. Y.

**United World** Thirty seven Universal titles heretofore distributed through other channels have been added to the 16mm. feature resources of United World Films, Inc., Rockefeller Center, New York 20, N. Y. A catalog of the acquisitions, including casts and synopses, is available upon request.

**Berndt-Bach** The E. M. Berndt Corporation will be known in the future as Berndt-Bach, Inc. It will continue to do business under the same management as in the past and will still be located at 7377 Beverly Boulevard, Los Angeles 36, Calif.

## Filters for color

[Continued from page 334]

with either indoor film. Because of this serious reduction in effective speed (Weston 12 to Weston 3), the indoor use of both Daylight Type Kodachrome and Ansco Color is recommended by manufacturers in emergencies only.

It will be understood, of course, that no filter is required by either Kodachrome or Ansco Color daylight emulsions when they are exposed outdoors. The same fact is true with Kodachrome Type A, when it is used indoors under Photoflood illumination, and it continues true with Ansco Color Tungsten Type exposed to 500 watt A-25 Mazdas. When this latter film, however, is used with Photofloods, it will produce the most accurate color values only if employed with the UV-15 filter, mentioned earlier under haze correction.

### Polaroid Filters

A third filter which can be used with color films—and often with striking effect—is the Polaroid. Its most valuable function is to darken the blue of the sky, without affecting the color values of other objects in the scene. Used in this way on the beach, over sea and snowscapes, and to make possible a pleasing exposure of light colored buildings, the Polaroid filter will create many dramatic and beautiful scenes. A secondary use is its employment in subduing non-metallic reflections, under certain conditions of light direction.

In the Eastman designation, this accessory is known as the Pola-Screen, and, according to the recommendation of the manufacturer, requires one full stop compensation when used with Kodachrome. In the experience of many advanced amateurs, however, up to two full stops has been shown to be more nearly correct—especially when filming towards the north. Used with Ansco Color, the Pola-Screen calls for a full stop extra exposure, again according to the manufacturer of the film.

### Color Compensation Filters

The only other filters specifically intended for use with color emulsions are those known as Color Compensation filters. Designed for the control of color temperature, these screens can be employed correctly only in conjunction with some form of color temperature meter; they are not to be regarded as in the same simple category as the first three classes we have discussed. For those special purpose movie makers who may be interested, a full discussion of color temperature problems will be found in *Controlling Color*, in the January and February, 1947, issues of MOVIE MAKERS


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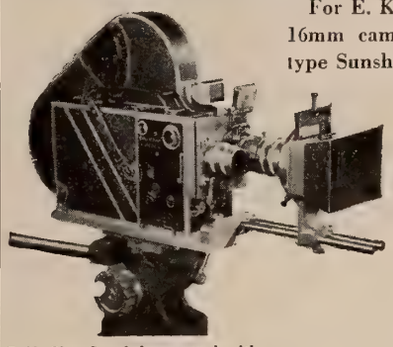

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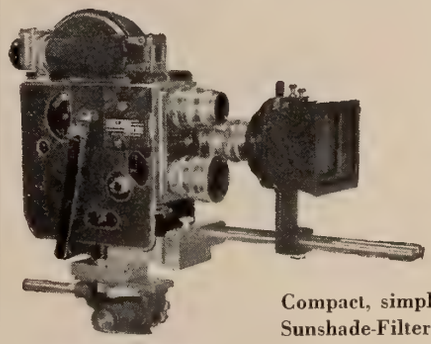

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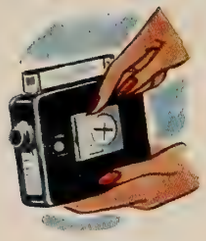

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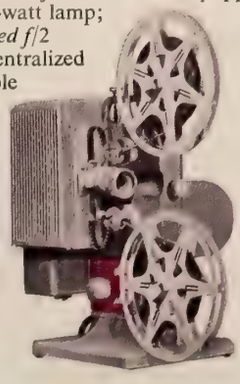

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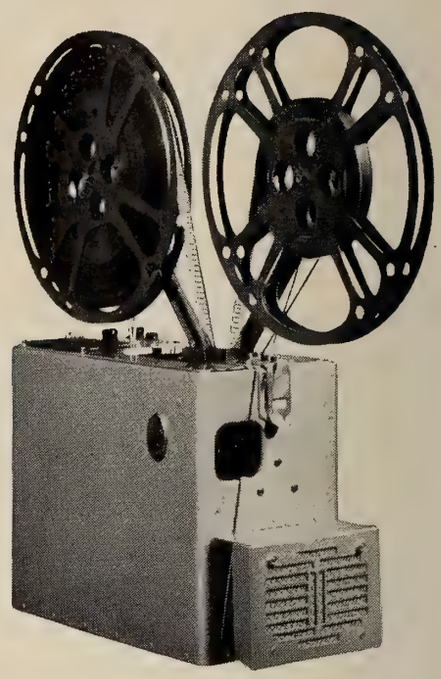

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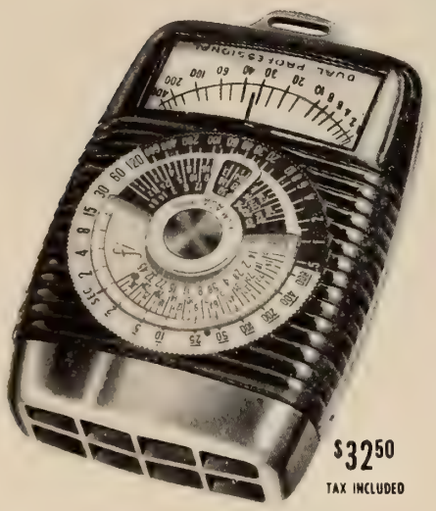

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Vol. 22
No. 9

MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

September
1947

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# Closeups—
## What filmers are doing

For the fifth day in a row, the temperature is skirting ninety degrees, the humidity is a dripping ninety seven percent—and there is no "relief in sight." It is, therefore, with particular pleasure that we report on a trio of ice skating films which have recently come to our attention.

Arthur H. Elliott, ACL—who only last month extended the hand of welcome to Chicago—seems to have compiled the most elaborate record. Running 2500 feet of 16mm. Kodachrome, it entailed twelve visits to the Sonja Henie ice show and the use of two cameras—a Ciné-Kodak Special and a Filmo 70.

Oscar H. Horovitz, ACL, already well known for his outstanding musical comedy records such as *Follow The Girls*, has been working at the Boston Garden on the local Ice Follies. He, also, found two cameras a help, pairing a 70-DA and a Magazine Ciné-Kodak in the compilation of some 1200 feet of color film.

E. M. Barnard, ACL, turned his attention to the Ice-Capades, when the show was playing his home town of Kansas City, Mo., putting together some 1000 feet of 16mm. Kodachrome from camera positions ranging from the organ loft to the ice itself. A novel feature of Mr. Barnard's production is a synchronized musical score recorded on magnetized tape, in a manner similar to that discussed on page 380 of this number.

It seems extremely unlikely that you will ever be tempted to produce a film on besoms—which are witches' brooms. However, S. Hanna, ACL, of Burnley, England, has been trying it, and we thought you'd like to know how things are going.

The setting was Pendle Hill, in Lancashire, where, in the 16th Century, the ancient and evil crones were *known* to abound. Telescoping a number of Mr. Hanna's visits to this region, here, in approximate order, is what befell him. A black cat crossed his path, then turned and spat at him. A sunny day turned to cloudy, just before the first take. The camera door flew open, without reason or precedent, fogging half a roll of film. High winds sprang up, followed by rain, hail and snow—all in the month of May.

Finally—and, so help us, twice—what films Mr. Hanna was able to expose were returned from the processing station marked with red streaks and light flashes! We shall try to keep you posted if this obviously bewitched production ever does get finished.

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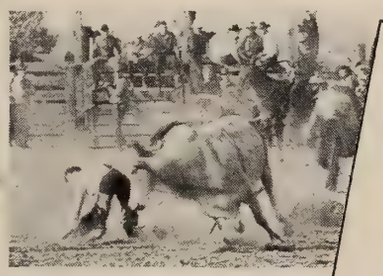

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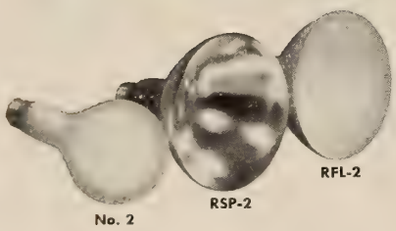


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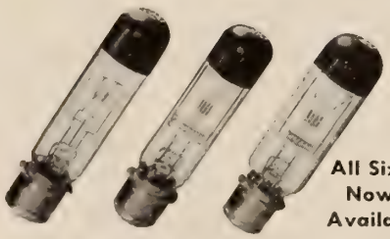

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■ *American Legion—New York,* in two 8mm. and three 16mm. editions, including one sound on film version, black and white, is available from dealers only and is distributed by Castle Films, a Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. Filmed by Castle cameramen, this special News Parade covers all the highlights of the big American Legion jamboree in New York at the end of August.

■ *Tangier,* eight reels, 16mm. sound on film, black and white, is available from United World Films, Inc., Rockefeller Center, New York 20, N. Y. Tangier once again lives up to its reputation as an international hot spot. Mystery and adventure are woven into the mystic Eastern pattern by a cast consisting of Maria Montez, Preston Foster, Robert Paige, Louise Allbritton, Kent Taylor and Elephant Boy Sabu.

■ *Young and Willing,* nine reels, 16mm. sound on film, black and white, may be obtained from Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Six young stage aspirants try to have their talent recognized by a stage producer. The production is imbued with a real sense of gaiety. Among the aspirants are William Holden, Eddie Bracken and Susan Hayward. The late Robert Benchley is in top form as the producer.

■ *Carroll Glenn* is featured in another of the *Music of the Masters* series, one reel, 16mm. sound on film, black and white, released by Pictorial Films, Inc., 625 Madison Avenue, New York 22, N. Y. The well known violinist Carroll Glenn is presented in an admirably balanced program of musical favorites, as she plays Wieniawski's *Mazurka,* Tschaikowsky's *Canzonetta from Concerto* and Hubay's *Hejre Kati.* The last is known as *Hi Katie!* in the vernacular. Miss Glenn should delight all who have even a modest enthusiasm for music.

■ *Old Time Tunes,* one reel, 16mm. sound on film, black and white, is distributed by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. The nostalgically inclined will enjoy these three great hits from a couple of decades back. *The Man on the Flying Trapeze* is presented by the Daring Young Man. *A Bird in a Gilded Cage,* is sung by the four Lady Killers (see above), and Snooky Lanson gives with *Frivolous Sal.*

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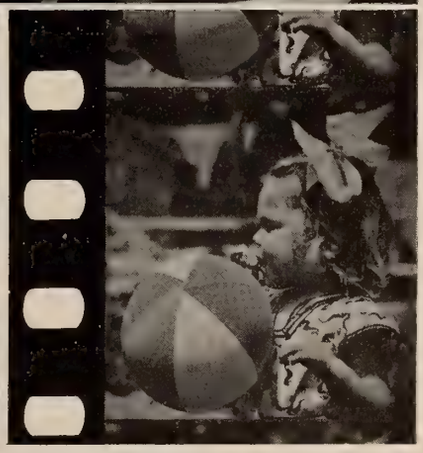

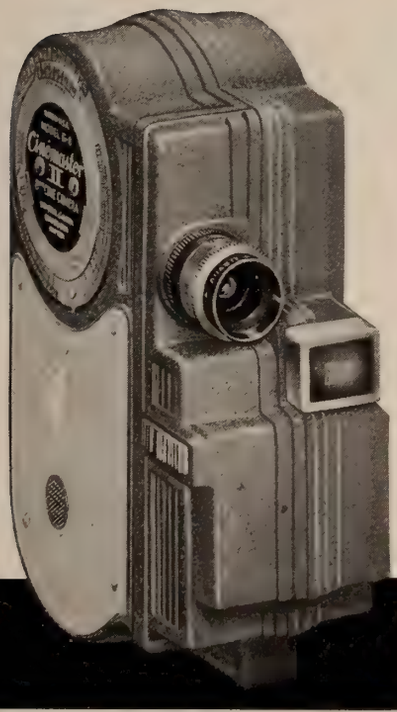

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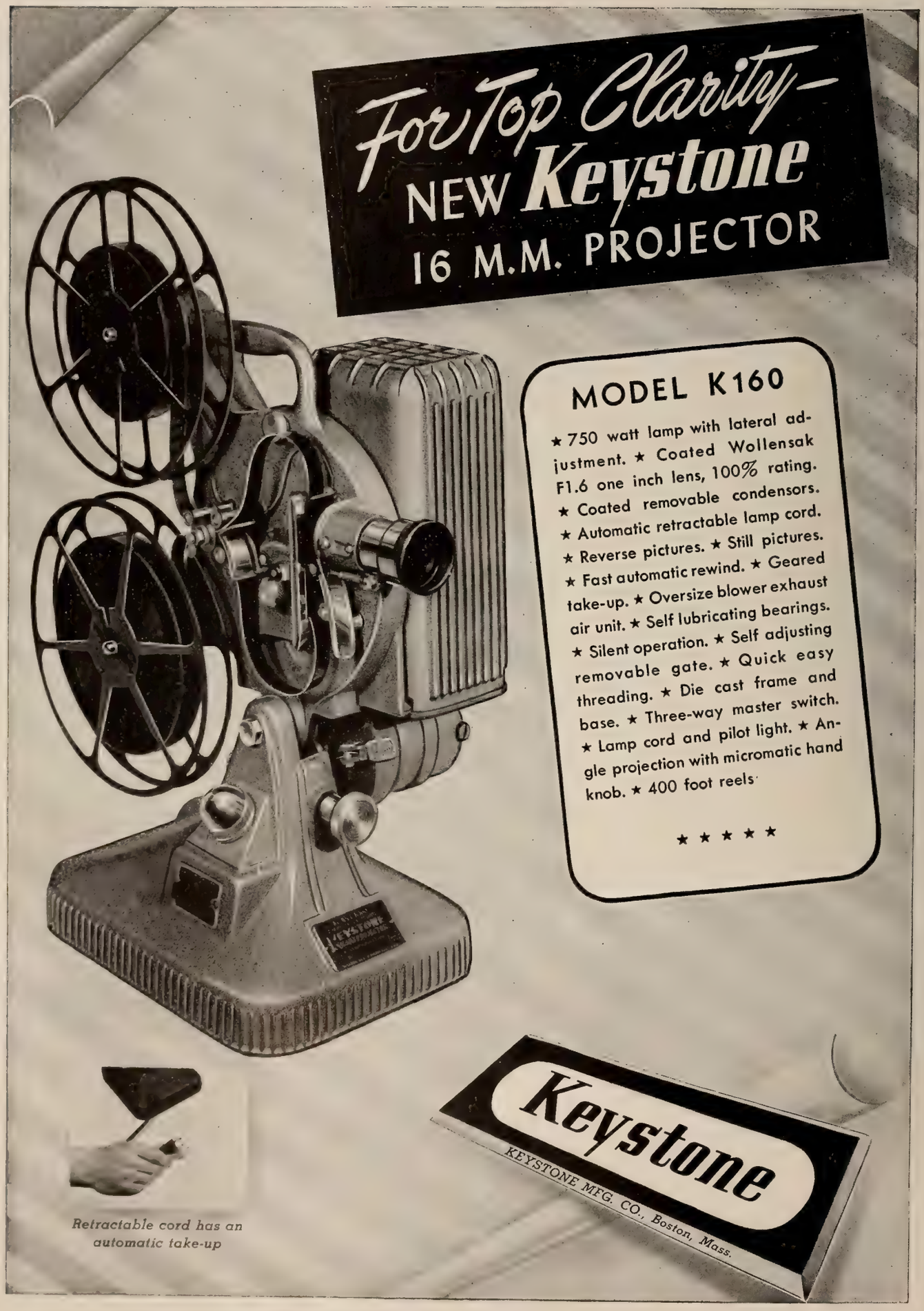
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# THE TEN BEST

A MONTH and a half of time is left to put the final touches on entries for MOVIE MAKERS 1947 selection of the Ten Best and the Hiram Percy Maxim Memorial Award.

Many entries have already been seen by the staff of this magazine, which makes the annual selection. More summer shooting has been done this year than for some time in the past. Editing of this summer footage will take place in the early autumn, in order to send it to MOVIE MAKERS by October 15.

To place in the Ten Best and to win the greatly coveted Hiram Percy Maxim Award have been goals of good filmers for many years. A Ten Best rating is just that—a rating with no prize or token, beyond a simple certificate. Yet it has stirred active movie makers to their best efforts. The Maxim Award consists of a cash prize of one hundred dollars and a replica of the Hiram Percy Maxim Memorial, which is at the office of MOVIE MAKERS. The name of each annual Award winner is engraved on the Memorial.

Here are distinctions for every filmer to try to win. They are very real, because the standard of judging by this magazine's staff is known to be fair and it is realized as a standard which has been set, each year anew, by the progress of amateur movie making. What the staff of MOVIE MAKERS does is to find what it believes to be the ten best of the films seen and to select one to receive the Maxim Award. The best must, of course, be the best of the films offered. They cannot measure up to any canons set arbitrarily. Yet, every year, the films submitted are of better quality and reflect a real wish for improvement among those who compete.

The judgment by MOVIE MAKERS staff is not based upon a body of measurements. It is always a fresh evaluation of fresh material. We genuinely try to find out what strikes us as best, by long discussions. That judgment, therefore, is known to all filmers as one made by persons who have seen a great many amateur movies and who do not make use of percentages or other mechanical aids in judging. They get right down to fundamentals in selecting the films to be honored.

New contestants are very welcome. Many times, the honors have gone to those who have never competed before for these MOVIE MAKERS distinctions. If you have never tried for a Ten Best rating, now is the time to begin. If you have tried before, and won or not, send in the best of your work. Remember that October 15 is the last day.

# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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Henry W. Barker

"Gee, Dad, I wish it would stop raining!"

# Order for your odd shots

## An ingenious 8mm. filmer presents a formula for random family footage

GEORGE A. VALENTINE, ACL

IF VARIETY is the spice of life, it is also the salt in wounds of many amateur movie makers. For, suddenly you awake to the fact that, in filming the family annals, you have accumulated short sequences on everything from kids to kangaroos.

The fact that my scenes were taken over a span of several years gave me the idea: *begin the picture with a shot of Daddy relating the events of the past to one of the youngsters, using my collection of random shots as a series of flashbacks!*

I had decided to splice my 8mm. footage together on one reel for pure physical convenience anyway; so, why not work out a simple continuity that would make the shots entertaining to others as well as to the family?

What does an ostrich have in common with a Christmas tree? That was the sort of thing I faced. For my collection of odd shots was the result of expeditions from the nursery to the zoo, from the fireside to the countryside.

There was the priceless footage of the youngsters glowing over their Christmas toys that I wanted to put on the same reel with the attractions of the beach—and there *were* attractions. A toy train, a friendly squirrel, a bath for Little Sister, my son's first day at school. You know—the kind of thing that is in twenty five foot lengths and has to be threaded every two minutes while you apologize to your audience for the "slight pause." Every family movie maker collects it as a maharajah collects gems, and it is equally precious to him.

My flashback idea seemed to be the common denominator, since these scenes—for all their dissimilarity—were experiences that my son and I had shared and could recall with mutual pleasure. So I sat down to my editing board to refresh my memory.

Practically all of my odd film lots had been shown to long suffering friends. So, my first step was to go over them and to select those shots that had seemed to please others most. These were then spliced in the order in which they were taken. I projected the result and tried to find out what dragged or was dull. Whatever did, came out or was shortened.

The next problem was to tie the whole collection together with the flashback idea. The opening scene shows my oldest boy looking out of a rain drenched window.

"Remember when you were very small, I used to read to you?"

"And remember your first trip to the zoo?"

". . . Then your little sister came along."

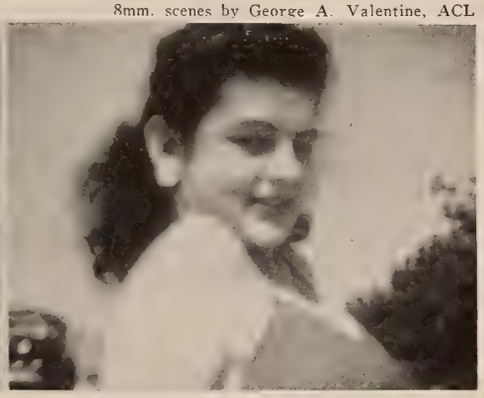
". . . and Mother would let you feed her."

"Then came the Christmas when you had two little sisters."

8mm. scenes by George A. Valentine, ACL

"Winter is nice, but so is the good old summertime."

"Remember sailing your toy boat at the beach?"



"Mother says it wasn't sailboats YOU had on your mind!"

The rain came from a hose so sprayed above the window that the water ran down in natural rivulets. The scene was shot from outside with a telephoto lens, to avoid wetting the camera. A dissolve then takes the audience inside the living room. There, Dad tells his son to forget the bad weather and to remember all the fine times that they had together in past years. This gives the cue for introducing the old scenes.

The dissolve from outdoors to indoors and the fade out in the living room were done in the usual manner, since they were new shots. The fade in on the old footage was done with dyes. This is an easy trick. You can buy the necessary chemical at any camera store, and you have only to follow the instructions with it to the letter.

Having got into the old footage by this easy continuity scheme, the scenes were made clear by spoken titles, as Dad commented to his son. When there was a marked change in time or place, I cut back again to the two in the living room.

Because of the extreme flexibility of this formula, you will find it possible even to include scenes which are not strictly "family." In my film files, for example, I found tucked away a striking sequence of local bathing beauties. By a reverse twist in the subtitling (see the frame enlargement indicated), it was a simple matter to cut these in as stimulation to any bored non-fathers in my future audiences.

The entire picture was next gone over carefully in a final check for smoothness. Then came the question of a main title. As the reel was composed almost wholly of random shots that recalled the past, the natural title quickly suggested itself: *Random Recollections.*

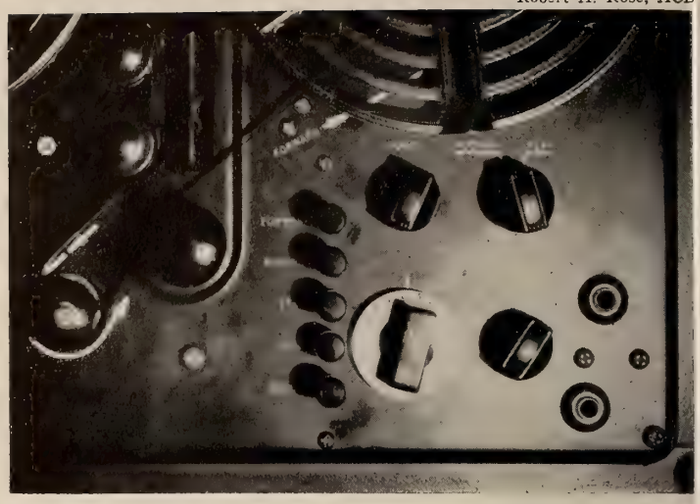
The manner in which this simple compilation has been received in various public screenings has convinced me that family movies *can* be made interesting to all. In fact, its success has determined me to make a family film at least once a year, using a different treatment each time. Why not try this scheme, or another like it, on your own family footage?

Henry W. Barker

"So you see, Son, though it may be a rainy day, there are many more sunny days coming."

Robert A. Rose, ACL

Otto F. Hess



• The Soundmirror, at left, in playback position for accompaniment of amateur films; above is seen the author's specially calibrated potentiometer, for more accurate control of the recording signal.

# NOW—SOUND ON TAPE

## How to use a magnetized tape recorder and playback as accompaniment to your silent films

ROBERT A. ROSE, ACL

IT WAS approximately ten years ago, according to the editors of MOVIE MAKERS, that double turntable and disc accompaniment of amateur films came of age.

In the decade which has followed, this valuable sound system has been continuously improved—both in the efficiency of equipment design and in the suavity of its use by aspiring amateurs. We have come to recognize that music—well chosen and well played—and a judicious use of narrative can heighten the entertainment value of even the most modest personal movie.

Now we have a new medium—magnetic sound recording and reproduction. As you know, magnetized sound was used widely by the Armed Forces during the war; it is only of late that one or more of the many systems being readied for civilian use have become available. Of these, I bought the first that I could get: the Soundmirror, a magnetic sound system using a coated paper tape to record the track. It is a product of the Brush Development Corporation, of Cleveland, and was pioneered in the retail market by G. Schirmer, Inc., of New York City. Other manufacturers will offer other equipment, but it is reasonable to assume that they will operate on the same general principles and will achieve the same results, as far as our needs are concerned.

Having had no previous experience in magnetic sound recording, I made a great many mistakes before I arrived at my final solutions. The following procedures are the result of weeks of trial and error. And, unless you are willing to risk a nervous breakdown, don't underrate the importance of a single step. If you slip on just one detail, you're in for trouble.

We will start with the equipment. The projector must be held at a constant speed, probably the standard sixteen frames a second. This can be achieved by the stroboscopic disc and neon lamp method as the easiest means available to the amateur. However, there is a little more to it than just turning on the current and adjusting the speed control to "stop" the disc. It is desirable to provide some marking for the speed control knob, so that you can set it at the same speed position regularly. To be sure that this mark will be correct for operating conditions, it should be determined only after warming up the projector for about two minutes, with the lamp turned on and the clutch in.

The Soundmirror also requires some slight modification. The instruction book says that you can "dub in" voice over music by passing the tape behind the erasing magnet. This may be satisfactory for ordinary purposes, but not for ours. In the first place, there is enough field behind the erasing head to take off some of the music. Also, the slight difference in the tape speed, due to the difference in the friction upon it, is enough to upset the timing of the voice cues. By inserting a small single pole switch in the erasing magnet circuit, I can open the circuit for "dubbing" and eliminate both the erasing effect and the change in speed in one simple operation. I unsoldered the blue covered wire from the jack switch and wired the switch for opening the magnet circuit in series.

The strength of signal put on the tape must be controlled carefully. The instruction book tells you to turn up the recording potentiometer until the "eye" just closes with the loudest parts of the music. That's fine, unless you also intend to dub in voice or sound effects. If you put two very strong signals on the tape together, they will approach too near to saturation, and both music and voice will be distorted or garbled. You cannot hope to set the potentiometer close enough for a good balance between music and voice by looking at the "eye." You must replace the knob with one [Continued on page 393]

# RIGHT THIS WAY!

## The country fair circuit is the highroad to happy filming

JOHN G. ELLIS, ACL

IS THERE anything worth filming at a country fair? Just ask the man who knows one! I can hardly wait for September to roll around every year, to point my movie camera at a spirited harness race or a spinning Ferris wheel.*

Those frenetic barkers, the dusty "hot dogs," prize steers, weight guessers—heifers and hoopla!—they add up to a lively reel of film, let me tell you. I'll have to admit that I got a running start with my country fair film, for my experiences as a trustee and exhibitor gave me inside information on the peculiarities of fair life. Maybe, in my twenty five years of association with fairs, I have learned a few tricks that will help you to make a more entertaining movie.

### EQUIPMENT

A good exposure meter and color film are prime necessities. Fairs are spectacles, and you can't be spectacular in black and white.

Three lenses are necessary, a wide angle, a one inch and a three or four inch telephoto. If your camera has a turret head which will mount all lenses at once, so much the better. You will save important seconds in changing from one lens to another. Keep your lenses capped when not in use and carry a supply of lens cleaning tissues. Fair grounds are always very dusty.

Unless you are the one in a million who can hold a camera *rock steady* in your hands, you will need some kind of firm support in your filming. I started by using a tripod, but found that it was clumsy, slow to set up, and that the tripod legs were always getting mixed up with people's feet. After a few narrow escapes from having my camera smashed, I left the tripod at home.

Then I bought a unipod, a commercial affair made like a cane, which may be adjusted to any convenient height by a turn of the wrist. However, my unipod had a serious defect. The round ball at the top, through which projected the screw to fasten it to the camera, had such a small surface in contact with the camera that the machine vibrated while running and made my pictures unsteady on the screen. I cured this defect by having a local machinist replace the ball with an aluminum casting which has a flat base, three inches in diameter.

When one is ready to shoot a particular scene, it takes but seconds to extend the unipod to desired height and to place the camera in position. Speed is essential when filming among fair crowds, because there are always pranksters waiting to make faces into your camera if you give them time.

### PLANNING THE FILM

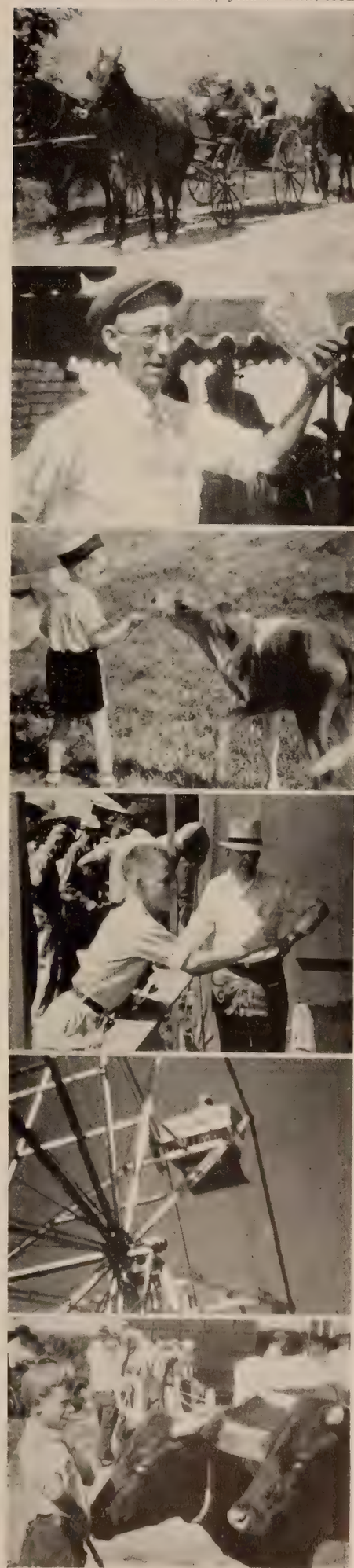
The course of events at any fair is too unpredictable to use scenarios written beforehand. I just make a mental list of the things I wish to shoot, leaving to the spur of the moment the actual choice of shots.

This does not mean that I begin to make a fair picture without a plan. I do have a plan, and the first thing I do is to lay out a schedule of the fairs I expect to film. In New England, and in other localities, fair dates are so assigned that the fairs in any one region do not conflict, and there are usually a few days between each, to permit exhibitors to move from one to another. Fair dates are published in several of the weekly farm papers early in the spring, and I choose a list of fairs in the order of their showing. The possibility of bad weather makes a long list desirable.

Using my list, I make notes of the best features shown at each fair. One fair may have the best weight drawing contests by oxen and horses; another may have the best showing of livestock; others will have the best horse races, midway shows or exhibits of farm machinery. I have never found time to film all of the events at any one fair; so, by combining scenes filmed at several fairs, I get a picture made up of the best from each. These scenes, when edited and spliced in

[Continued on page 397]

16mm. scenes by John G. Ellis, ACL



*** Kids and calves, barkers and concession men, judgings and Ferris wheels make nostalgic fodder for your unexposed film; the animals, dusty landscape and fascinated spectators are all the ingredients necessary for a cine winner.**

# Welcome to San Francisco

CHARLES D. HUDSON

*President,* Cinema Club of San Francisco

• Above, this typical street corner florist blends human interest with vivid blossoms. Below, the trim shrubs of Union Square top a subterranean parking lot in the heart of San Francisco's shopping center; filmed from this spot above Stockton Street, famed Hotel St. Francis is your backdrop.

WE ARE San Francisco bound—to the city of the Golden West, with its Top of the Mark, Telegraph Hill and Golden Gate. Little Italy is on the waterfront, the Orient in Chinatown; exotic flowers vie with American buffalo, and the cable cars ply their plodding rounds up the incredibly steep hills. A perfect cine pattern where East meets West.

Every traveler thinks of the Golden Gate when he thinks of San Francisco; so, perhaps our movie should start with the two great bridges which introduce the visitor, whether coming from the north, the east or the west.

If you arrive by ship, you will be traveling eastward through the Golden Gate and will pass under the Golden Gate Bridge, the largest suspension span in the world. Allow plenty of time for getting your camera ready, as the bridge proper is 6,450 feet long (including side spans), and, to get all of it, your first picture must be taken from a distance of about two miles. If traveling by automobile, you had better park at either end of the Golden Gate Bridge and walk on it for scenes through the towers. Diagonal views can be obtained from the south end.

The San Francisco-Oakland Bay Bridge—eight and three quarter miles long—will have to be taken through the windshield, for there is no stopping, and no sidewalks. From a ferryboat you can film this bridge from the south side in the morning and from the north side, after passing under it, if it is after midday. Exposure? The light is surprisingly uniform in clear sunny weather the whole year round in California—*f*/11 for distant views of the bridges at normal speed; *f*/8 for sunlit scenes of buildings and street scenes.

### SEQUENCE 1

While you may have filmed the bridges as introduction, your first subtitle might well be made with the Ferry Building for a background, taken from a point up Market Street.

Title. *A city grown up from the sea, San Francisco begins still at the Ferry Building.*

Approach this landmark of the city appropriately, from the water side, on board one of the giant ferries from Oakland. Film the passengers piling off, and then follow them with shots as they board the circling trolleys on the landward side for the run up Market Street.

**Ten terse subtitles and sequences for your cine study of the Queen of the Golden Gate**

• Shot from the deck of a mid-bay ferry, the frets and cables of the world's greatest bridge make a striking frame for the city skyline.

Photographs courtesy Redwood Empire Association

## SEQUENCE 2

Title. *From the Ferry Building to Twin Peaks, broad Market Street is the backbone of this city.*

Follow with a brief series of moving camera shots, as if taken from your trolley rolling up this four tracked thoroughfare. In reality, of course, this can be made far better from your car or taxi.

## SEQUENCE 3

Title. *Perhaps the buoyant heart of San Francisco beats strongest around the busy intersection of Geary, Kearny and Market Streets.*

Break off your seeming trolley trip at this point. Nearby stands Lotta's Fountain, where Luisa Tetrazzini sang to the people of San Francisco on Christmas Eve, 1910. Get the inscription on the column in closeup.

Now to the flower stands in the first block on Grant Avenue, one block west of Kearny. Include somebody actually purchasing flowers from the smiling Italian who operates the stand.

Then walk to Market and Powell Streets, two blocks further west. Take a shot up Powell Street with a cable car approaching, the steep hill in the distance; then some footage of the cable car discharging its passengers. Only the local girls can accomplish the feat of stepping gracefully off the high side steps of the cable car on a windy day without considerable agitation. Shoot a series of the conductor and gripman turning the cable car around by manpower on the turntable.

Walk up Powell Street to Union Square. Here is a park one block square with a three story garage built underneath it. From the upper floor of almost any store on Stockton Street, you may (with a wide angle lens certainly) include in your scene the entrance to this underground parking lot. Also from Stockton, on the east side of the park, you can film the St. Francis Hotel, and include in the foreground the magnificent column erected in memory of Dewey's victory at Manila Bay.

## SEQUENCE 4

Title. *San Francisco is equally proud of the planned spaciousness of its Civic Centers.* [Continued on page 403]

• Don't be embarrassed to whip out your exposure meter at the Top of the Mark; views like this have made movie gear as much in evidence as highballs.

• Left, East is West—Chinatown and cable cars show the Golden Gate city at its most colorful, and foreground details like the lamppost will enhance the composition of your frames. Above, at Fisherman's Wharf, you will vacillate between the movie possibilities of bright Italian boats and the succulent sea food from their holds.

WRONG is this general reading from the camera position, over such highly reflective backgrounds as sand, snow or water. It will result in underexposure of the principal subject, even though light in tone.

RIGHT is this selective reading of light reflected from the girl's face only. It will provide an accurate beginning from which to increase exposure by one half to one full stop for correct flesh tones.

# KNOW YOUR METER

Experience, says this able amateur, is often the best teacher in getting the most from your light meter

LEO J. HEFFERNAN, FACL

Photographs by Leo. J. Heffernan, FACL

BACK LIGHTED: Read these in closeup, on the shadow side of the face, for a basic light value, but close down a full stop from this reading to maintain tonal values. A half stop is correct if reflectors are used.

IF YOU are planning to add a light meter to your cine kit, you may well feel (as I once did) that it will provide an automatic answer to all exposure problems. If, on the other hand, you have been using this valuable accessory for, say, a year or more, you will know by now that this happy state of affairs is not quite the case.

For, to get the best from your meter, you must truly know it. One begins this acquaintance by careful study of the manufacturer's instruction manual. But one concludes it only by actual experience in the field. MOVIE MAKERS has asked me to share with you, in this brief discussion, a few facts of meter life which I have learned in this way.

Every careful filmer will decide what object in a scene is to be featured, and he will select the exposure that will feature it. Is it a face, a flower, a sailboat, a machine? Whatver it is, it is the really important thing in the picture. So, in this discussion, we are considering how to get selective exposure.

Perhaps the first fact we should know—and I am talking throughout about the common type of meter which measures light reflected from the subject—is that this instrument is calibrated to indicate the correct exposure without special adjustment only when it is pointed at objects which are medium in tone. One immediately thinks of dark gray as being of medium tone; but many colors are in the medium tone range as well. Thus, if the meter is directed on objects which are not too light nor too dark in tone, the indicated exposure may safely be used. Occasionally, reading from the camera viewpoint, there will be an accidental balance of light toned and dark toned objects in the scene; and, in this case, too, the meter will indicate the correct exposure.

With this fact in mind, we soon discover a second: when the meter is pointed at light toned objects or at dark toned objects, compensation relative to these tones must be used in calculating the exposure. In other words, if a reading is made of an object which reflects twice as much light as does a medium toned object, then your compensating factor will be one full stop *more* exposure

EASY READING: When in doubt as to an exposure, a handy substitute for the "gray card" method of universal readings is to scan a patch of thick grass. With the meter pointed from the camera's angle, this reading may then be used directly.

than the meter indicates. On the other hand, if you point the meter at an object which reflects only one half as much light as a medium toned object, then the compensating factor would be one full stop *less* than the meter calls for.

Right here, you are probably saying to yourself, "If the object scanned by the meter reflects *more* light than average, then it would seem that *less* exposure than the meter indicates should be given." I will agree with you that it seemed that way to me, at first; but it is a curious contradiction that we are considering now, and it is hard to get it fixed in one's mind. Let's repeat it, then: "Give a light object *more* exposure than the meter indicates directly, and give a dark object *less* exposure." Once this contradiction is accepted as fact, it will be difficult to go wrong in using an exposure meter.

Here is a third thing that I have learned. If you use it intelligently, a light meter will give you exactly what you hope to get in the finished picture. As you take a reading on an object, ask yourself, "How do I want this to look?" If you want it to look bright, then give more exposure than the meter indicates. If you want it to look dark, use less than is shown. The next consideration is how much more, or how much less? That is where your experience comes in. You will either guess correctly the first time, or will have to develop your technique by trial and error. Even if you miss a few times, you will hardly be as far off as you would have been had you proceeded without considering the salient truths of the light meter.

It is not so complicated as it seems; for all one has to do is to see that the bright objects, which are important to the screen picture, are reproduced luminously but with none of the detail lost through overexposure. In amateur movies it is most often a person's face which is the important bright object in the scene. Where this is the case, scan the face with the sun shining fully upon it, holding the meter so close that reflected light from no other source is within range. If the person has extremely light coloring, give twice as much exposure as the exposure meter indicates, or open up one full stop. If the flesh tones are normal, give one and one half times the exposure indicated by the meter (open the diaphragm one half stop more). If the person is swarthy, or rather sunburned, the exposure indicated by the meter may be used.

Backlighted screen portraits or strongly sidelighted shots are effective in color, and here one must be careful not to wash out the dramatic highlights by overexposure. If a reading is made of the face (it is in shadow when backlighting is employed), the meter will indicate an exposure which would reproduce the face as bright as a medium toned object in full sunlight. You will say to yourself, "How do I want this face to appear?" Obviously, you will want it to look quite dark, and will give about one full stop less than the meter indicates, or one half stop less if a reflector is used to lighten up the shadows. This will put all of the accents on the highlights, just where they [Continued on page 393]

LIGHT and SHADE: When the lighting conditions are in sharp contrast, you must decide which part of the scene you wish to favor. If you film only the paintings in shadow, then the exposure shown by the meter may be used directly. Should you wish the entire view, close down the aperture a full stop from the shaded reading and check against a direct scanning of the sunlit paintings only.

DARK BACKGROUND: Wrong is this general reading from near the camera, since the included heavy shadows of the background will produce marked overexposure of the principal subject. Instead, read the face in closeup and then open up one half to one full stop to maintain the brilliance of your subject.

# 4 Fine Ciné-Kodak Cameras
# 5 Brilliant Kodascope Projectors

## Precision-built for top-notch performance in making and showing movies

IDEAL as movie "teams," splendid as individual performers. No wonder Ciné-Kodak cameras and Kodascope projectors are the cinematic favorites of movie makers the world over!

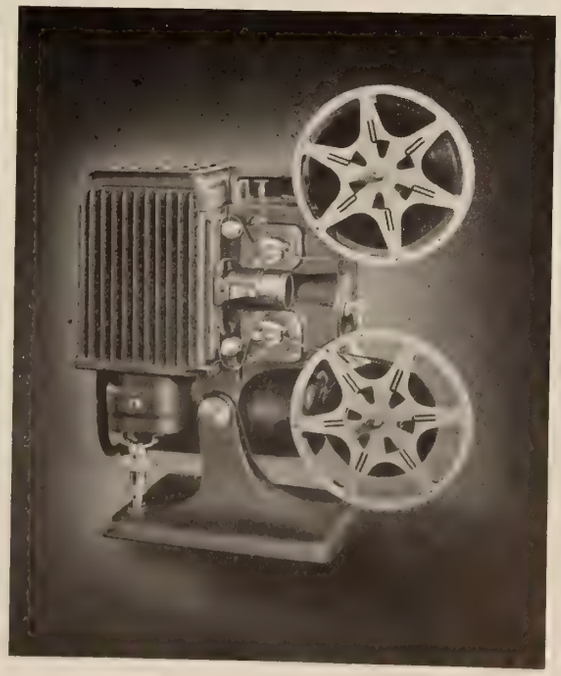
In the current line-up are models to meet a wide range of needs, preferences, and pocketbooks. Cameras—8mm. and 16mm., roll and magazine loading. Projectors—8mm. and 16mm. silent, 16mm. sound *and* silent. Latest addition to the roster is Kodascope Eight-90, a de luxe, super-brilliant 8mm. projector that is sure to win the acclaim of all "Eight" enthusiasts.

Each of these cameras and projectors is built to the highest standards of precision, quality, and workmanship. And in all types is to be found the up-to-the-minute, picture-bettering feature of *Lumenized* lenses.

Certain models still hard to find? Yes. But keep checking with your Kodak dealer. More Ciné-Kodaks and Kodascopes are being produced than ever before!

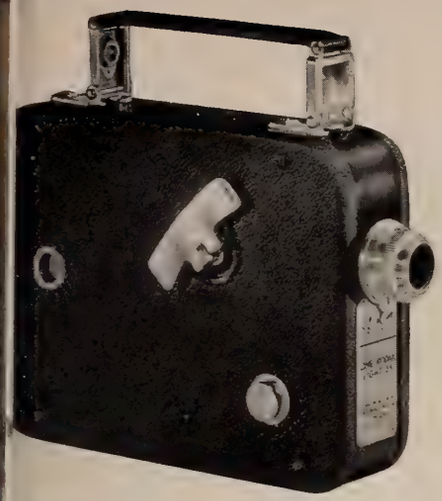
**EASTMAN KODAK COMPANY**
**ROCHESTER 4, N. Y.**

***Kodascope Eight-33***—This popular, capable 8mm. projector comes equipped with a brilliant 500-watt lamp and fast *f*/2 *Lumenized* lens. Other features include centralized controls, adjustable speed, rapid motor rewinding. The "Eight-33" also "takes" 300- or 400-watt lamps.



***Kodascope Eight-90***—A de luxe 8mm. projector combining brilliance with versatility. Super-fast *f*/1.6 *Lumenized* projection lens, 750-watt lamp, reverse and "still" projection, "loop formers," centralized controls, enclosed drive shafts. Accessory lamps are 300, 400, and 500 watts.

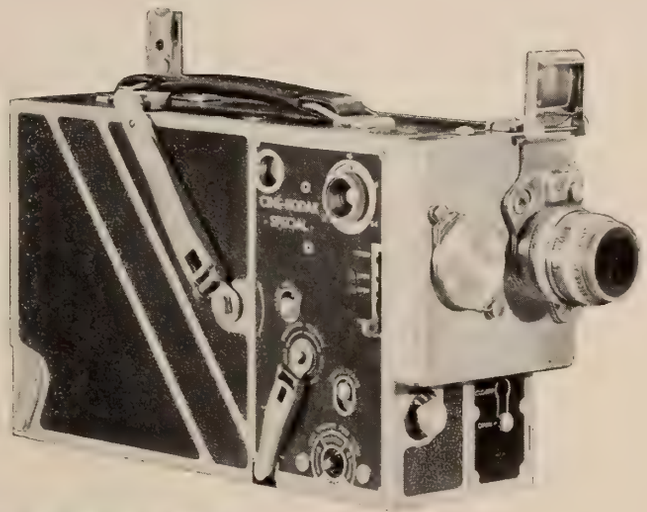
***Kodascope Sixteen-10***—A brilliant, moderately priced 16mm. projector with 750-watt lamp and choice of *Lumenized f*/2.5 or *f*/1.6 lens. "Tailor-made projection" for almost any screen and "throw" is made possible by four accessory lenses and 400-, 500-, and 1000-watt accessory lamps.



***Ciné-Kodak Eight-25***—A true economy movie maker..."first" camera for thousands of cinamateurs. Roll loads with Daylight and Type A Kodachrome, fast Ciné-Kodak Super-X "Pan"—plus extremely fine-grain Ciné-Kodak Eight "Pan" Film for all average outdoor filming in black-and-white. Fixed-focus *Lumenized* *f*/2.7 lens; automatic footage indicator; eye-level finder; Universal Guide.

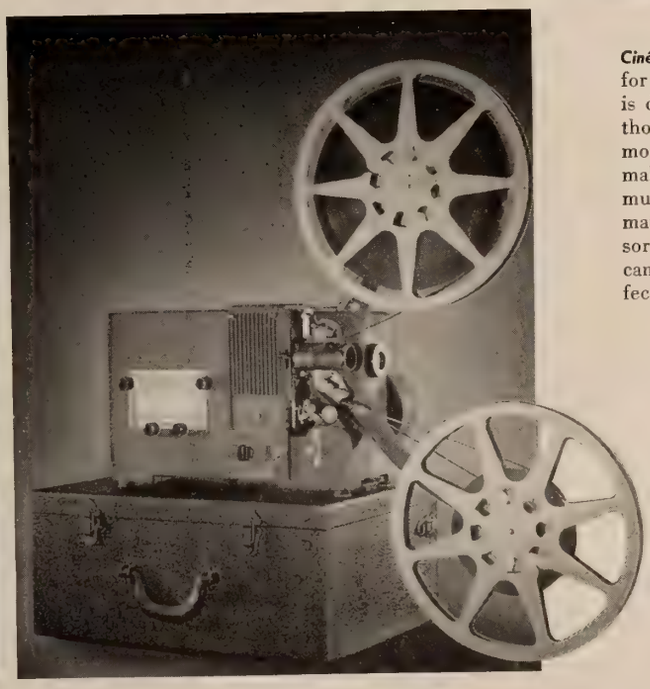
***Ciné-Kodak Magazine 8***—Most widely acclaimed of all movie cameras. Loads in three seconds with interchangeable Kodachrome or "Super-X Pan" film magazines. Equipped with *Lumenized* *f*/1.9 focusing lens, interchangeable with six accessory lenses—all served by built-in direct view finder; four operating speeds, including slow motion; footage indicator that keeps tabs on film supply; Universal Guide.

***Ciné-Kodak Magazine 16***—A truly superb home movie camera . . . favorite of both beginners and advanced cinamateurs. Slip-in interchangeable loading with any of four Ciné-Kodak full-color or black-and-white films, including "Super-XX Pan." *Lumenized* *f*/1.9 lens, interchangeable with six accessory lenses; three operating speeds, including slow motion; automatic motor shut-off; footage indicator; Universal Guide.



***Ciné-Kodak Special***—No first camera for the newcomer, Ciné-Kodak Special is definitely the ultimate camera for those seeking easy mastery of 16mm. movies at their best. The basic model makes fades, dissolves, double and multiple exposures, mask shots, animated movies. Many special accessories further fit this remarkable camera to meet the demands of perfectionists in movie making.

***odascope Sixteen-20***—a superior 16mm. silent pro-ctor. Push-button control panel, *f*/1.6 *Lumenized* ns, 750-watt lamp, Cordomatic power cord, treadlight, "still" and reverse projection. Five ccessory lenses and 1000-watt lamp available. rojector sold with Standard or Projecto Case.



***Sound Kodascope FS-10-N***—a remarkably versatile 16mm. projector for showing sound *or* silent movies. Superb tonal quality from all types of sound film. Has provision for microphone or phonograph attachment, which can be used with sound or silent films. Complete in two cases.

Kodak

# HOME INTO HAT SHOP

## How a filming family mixed romance, roughhouse and eight dozen dizzy hats into a Ten Best winner

PATRICIA ZIMMERMAN

"I KNOW I'll never get another idea for a movie," I moaned, somewhat annoyed that Ryne and our daughter, Staria, were listening to the radio instead of to me.

The program was *Breakfast in Hollywood*, and as usual there was that spontaneous laughter as Tom Breneman tried on some silly hat. People, I was thinking, laugh at the silliest things. Then, suddenly, I thought, "A hat picture," and the more I mulled the idea over in my mind, the more possibilities it seemed to have.

My first step was to jot down a synopsis of the story and present it to the family. They gave their wholehearted approval; so, I went ahead and made a detailed script, scene for scene, with a space at the bottom of each scene for the meter reading, *f* stop used, distance of camera from scene and number of lights used. We have found this information invaluable if retakes are needed and for reference before launching a new picture.

The story begins with Staria, my daughter in the picture, and myself, as a widow, in the kitchen doing dishes. Staria schemes to get out of helping by deliberately breaking a dish. Successful in this ruse, she walks down the street, peers in a hat shop window and sees Ryne, a bachelor. As the proprietor of a swank hat shop named Dizzy Top, he is being scolded roundly by his one and only saleslady, who then promptly quits her job. Staria, taking a liking to him, decides that he would make a wonderful daddy—and that Mother could use a new hat.

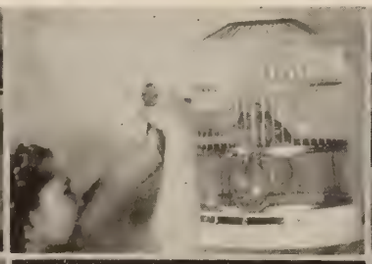
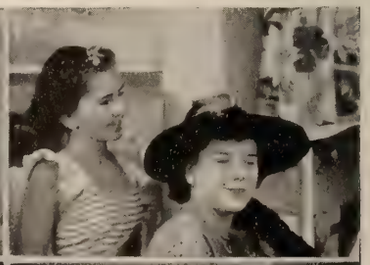
The next scene is in the hat shop, where Staria and I are just arriving. The dejected proprietor is still slumped in a chair, but he makes an abrupt recovery after seeing the widow. At this point, in order to show love at first sight, we double exposed several small red hearts around his head. He then sees Staria and the hearts break, only to reform as Staria whispers, "She's a widow."

From then on, the widow gets all the attention and Staria capably manages the shop, doing a thriving business in spite of the fact that she makes some absurd creations at ridiculous prices. The story has the inevitable happy ending, as the widow gets her man—and Staria her daddy.

There were several problems that had to be worked out before we could even think of shooting. We knew of no one even remotely connected with a hat shop. After visiting several without success, Ryne finally thought of setting up a hat shop in our dining room.

We lived in that hat shop confusion for three months. The china cupboards were stripped of their doors and their walls were lined with [Continued on page 400]

16mm. scenes by Patricia and Ryne Zimmerman, ACL

• Bunches of grapes, love birds and lampshades went into chapeaux to adorn models, dowagers and dogs in this gay film which turned a home into a hat shop for three months and produced almost a hundred headpieces, many of which could be worn seriously.

# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

JAMES YOUNG, ACL

• The Victor Lite-Weight 16mm. sound projector features reduction of both weight and overall size.

**Victor** Fresh to the shelves of distributors and dealers in both the United States and Canada is the new Victor Lite-Weight projector—a 16mm. sound motion picture machine that is fifty two percent lighter in weight and sixty nine percent smaller in size than previous Victor models. The Lite-Weight is housed in a single aluminum unit, with the demountable speaker fitting inside the projector case for carrying purposes.

The total weight of the new projector is thirty three pounds. During operation, the speaker is mounted on the front of the projector. Otherwise, the Lite-Weight retains most of the Victor refinements that were introduced in the Triumph 60, including the clutch controlled rewind and the Instantilt features. Standard 750 watt illumination is provided, and 2000 foot reels will be accommodated. The projector is manufactured by the Victor Animatograph Corporation, a Division of Curtiss-Wright Corporation, Davenport, Iowa.

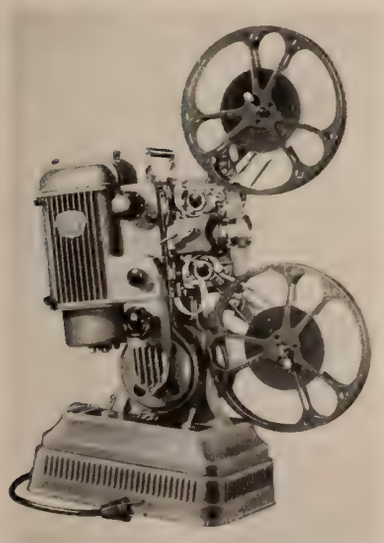
**Sound with Eight** First to offer sound synchronized with 8mm. film is the Movie Sound 8, a new audio visual system announced by Continental Products Corporation, 1103 East 15th Street, Kansas City 6, Mo. The system employs specially prepared discs which are electrically coupled with the film through the two synchronous motors used to drive the 8mm. projector and a single turntable.

The Movie Sound 8 incorporates an 8mm. projector manufactured by the Eastman Kodak Company and a turntable unit and automatic starting device built by the Wilcox Electric Company. The system was invented by Lloyd Thompson, vice-president of the Calvin Company and president of Continental Products, through which it will be distributed.

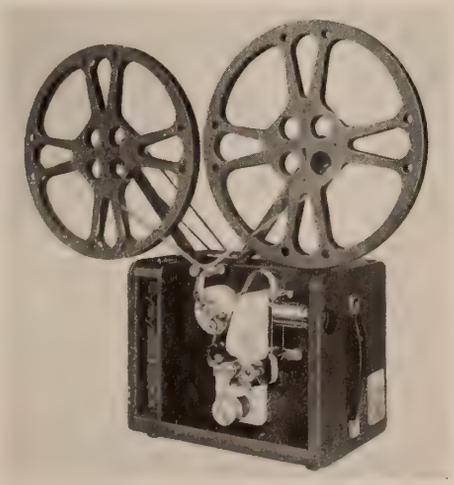
Specially prepared 8mm. films are being released for the machine by Castle Films, a division of United World Films, Inc. It is emphasized that the projector may be used for ordinary 8mm. films as well as the sound releases, while the two speed turntable unit may be employed as a portable electric phonograph.

**Ampro** Permitting easy inspection and cleaning of aperture plate and pressure shoe, a new swing-out gate is an outstanding feature of the Imperial silent 16mm. projector recently developed by the Ampro Corporation of Chicago. Both stopping at single frames and reverse movement are permitted by the new projector, which operates with any standard, prefocused base projection lamp, of 750 watts or less illumination. The Imperial is equipped with a two inch, $f/1.6$, coated projection lens. Further specifications may be had from Ampro dealers or by writing Ampro Corporation, 2835 North Western Avenue, Chicago 18, Ill.

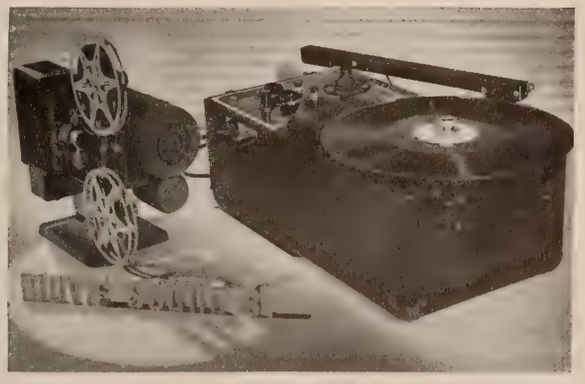
Three new members have been added to the sales staff of the Ampro Corporation. Lou H. Walters has been appointed sales representative for the southwestern division, while George I. Schectman is in the midwest. James J. Craven is responsible for the central division. [Continued on page 402]



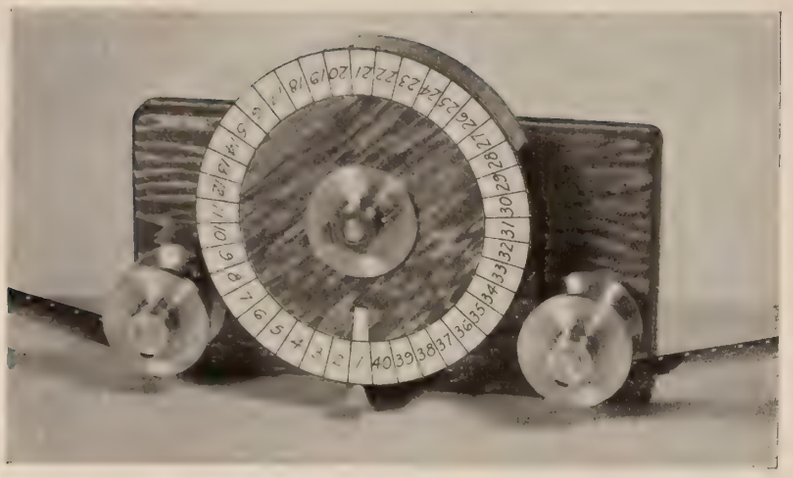
• A new swing out gate for cleaning ease appears in Ampro's 16mm. silent Imperial.



• The 16mm. Empire Sound King projector is easy to thread and to operate.



• The Movie Sound 8 couples an adapted 8mm. Kodascope with a turntable unit; distributed by Continental Products.



• Fig. 1. The complete assembly of the frame counter.

# A HOMEMADE FRAME COUNTER

## An easy to make aid for scoring and commentary

HAROLD C. MARTIN, ACL

DURING recent years, an increasingly large number of amateur movie makers have enlivened their film showings by the addition of a musical score.

In most cases, the score has been provided by utilizing commercial phonograph records in combination with an electrical reproducing and amplifying system. The success of the addition depends not only on selecting music of the proper mood, but also on choosing passages that are of the same playing time as the screening time of the scenes for which they are intended. Therefore, some method must be used so to measure each scene or group of scenes that this screening time can accurately be determined.

In commercial practice, the exact number of feet or of frames in any given length of film is determined by drawing it through an instrument known as a footage or frame counter, while manually winding the film from one reel to another. The screening time in seconds is then ascertained by calculating it from the well known feet-seconds or seconds-frames relationships.

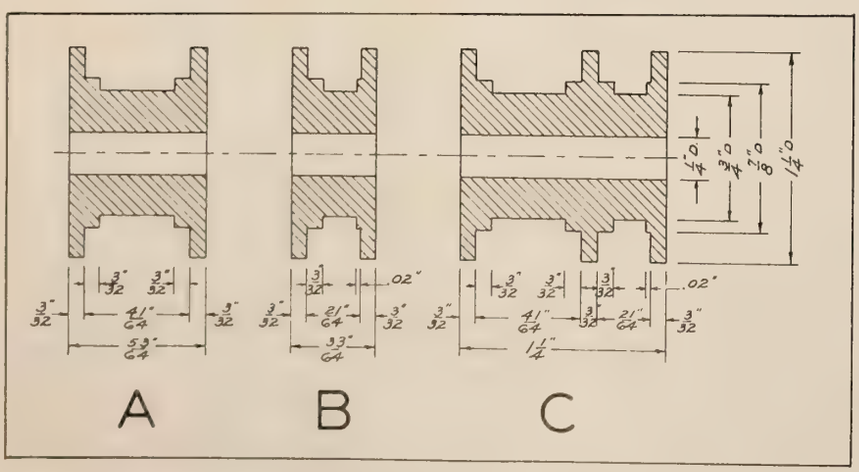
An instrument of this type is far too expensive to come within the budget of the average amateur; but he can construct with very little effort an accurate and serviceable film measuring device that will function for him as efficiently as the professional's equipment. Fig. 1 pictures a frame counter of this type.

The large wheel appearing in the center of the unit serves as the frame counter, while the two smaller wheels, or rollers, act merely as guides for the film as it passes over the center wheel. Although the unit illustrated was built to handle 16mm. film, it can readily be adapted to 8mm. film by using a different pair of guide rollers.

The central wheel should be made from a block of hard wood or aluminum, approximately three quarters of an inch thick, and it should be turned to a diameter of 3.75 inches. The hole for the mounting shaft should be centered and drilled very accurately, to insure that, in use, the wheel will turn evenly and smoothly. The circumference of the machined wheel is wrapped with one layer of Scotch drafting tape, which will increase its diameter to 3.8 inches. The circumference will then be exactly twelve inches in length, the equivalent of forty frames of 16mm. film or eighty frames of 8mm. film. The tape will provide enough "tooth" to enable the film to grip and turn the wheel as it passes over the counter. This tape will not damage the film in any way, and it can readily be replaced when it becomes dried out or soiled.

To the face of this wheel is cemented the circular scale reproduced full size in Fig. 2. Each division of this scale is equal to one frame of 16mm. film or two frames of 8mm.

• Fig. 2. This disc may be cut out and pasted to the counting wheel. Each segment represents one frame of 16mm. or two frames of 8mm. film.




• Fig. 3. Dimensions for making the guide rollers; A is for 16mm., B is for 8mm. and C is for a combination of both.

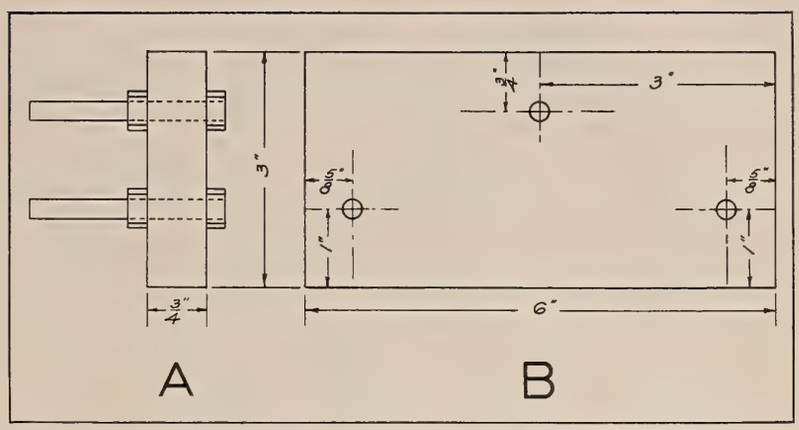
# TABLE 1
## Conversion Table for 16mm. Film

| Revolutions | Extra Frames | Time in Seconds | Revolutions | Extra Frames | Time in Seconds |
|---|---|---|---|---|---|
| 0 | 8 | .5 | 5 | 8 | 13.0 |
| 0 | 16 | 1.0 | 5 | 16 | 13.5 |
| 0 | 24 | 1.5 | 5 | 24 | 14.0 |
| 0 | 32 | 2.0 | 5 | 32 | 14.5 |
| 1 | 0 | 2.5 | 6 | 0 | 15.0 |
| 1 | 8 | 3.0 | 6 | 8 | 15.5 |
| 1 | 16 | 3.5 | 6 | 16 | 16.0 |
| 1 | 24 | 4.0 | 6 | 24 | 16.5 |
| 1 | 32 | 4.5 | 6 | 32 | 17.0 |
| 2 | 0 | 5.0 | 7 | 0 | 17.5 |
| 2 | 8 | 5.5 | 7 | 8 | 18.0 |
| 2 | 16 | 6.0 | 7 | 16 | 18.5 |
| 2 | 24 | 6.5 | 7 | 24 | 19.0 |
| 2 | 32 | 7.0 | 7 | 32 | 19.5 |
| 3 | 0 | 7.5 | 8 | 0 | 20.0 |
| 3 | 8 | 8.0 | 8 | 8 | 20.5 |
| 3 | 16 | 8.5 | 8 | 16 | 21.0 |
| 3 | 24 | 9.0 | 8 | 24 | 21.5 |
| 3 | 32 | 9.5 | 8 | 32 | 22.0 |
| 4 | 0 | 10.0 | 9 | 0 | 22.5 |
| 4 | 8 | 10.5 | 9 | 8 | 23.0 |
| 4 | 16 | 11.0 | 9 | 16 | 23.5 |
| 4 | 24 | 11.5 | 9 | 24 | 24.0 |
| 4 | 32 | 12.0 | 9 | 32 | 24.5 |
| 5 | 0 | 12.5 | 10 | 0 | 25.0 |

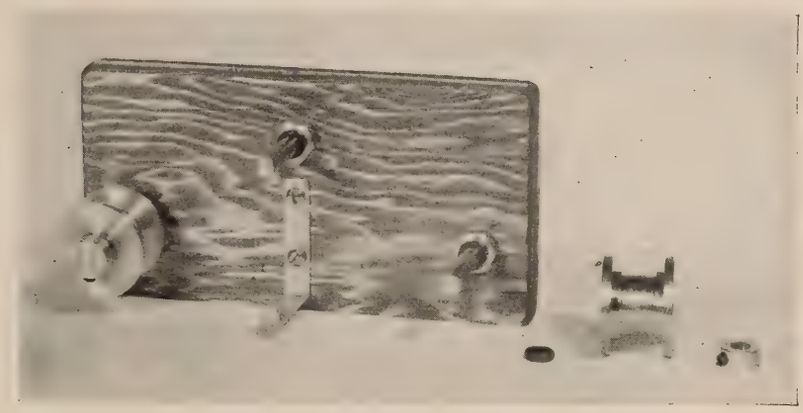
# TABLE 2
## Conversion Table for 8mm. Film

| Revolutions | Extra Frames | Time in Seconds | Revolutions | Extra Frames | Time in Seconds |
|---|---|---|---|---|---|
| 0 | 4 | .5 | 2 | 24 | 13.0 |
| 0 | 8 | 1.0 | 2 | 28 | 13.5 |
| 0 | 12 | 1.5 | 2 | 32 | 14.0 |
| 0 | 16 | 2.0 | 2 | 36 | 14.5 |
| 0 | 20 | 2.5 | 3 | 0 | 15.0 |
| 0 | 24 | 3.0 | 3 | 4 | 15.5 |
| 0 | 28 | 3.5 | 3 | 8 | 16.0 |
| 0 | 32 | 4.0 | 3 | 12 | 16.5 |
| 0 | 36 | 4.5 | 3 | 16 | 17.0 |
| 1 | 0 | 5.0 | 3 | 20 | 17.5 |
| 1 | 4 | 5.5 | 3 | 24 | 18.0 |
| 1 | 8 | 6.0 | 3 | 28 | 18.5 |
| 1 | 12 | 6.5 | 3 | 32 | 19.0 |
| 1 | 16 | 7.0 | 3 | 36 | 19.5 |
| 1 | 20 | 7.5 | 4 | 0 | 20.0 |
| 1 | 24 | 8.0 | 4 | 4 | 20.5 |
| 1 | 28 | 8.5 | 4 | 8 | 21.0 |
| 1 | 32 | 9.0 | 4 | 12 | 21.5 |
| 1 | 36 | 9.5 | 4 | 16 | 22.0 |
| 2 | 0 | 10.0 | 4 | 20 | 22.5 |
| 2 | 4 | 10.5 | 4 | 24 | 23.0 |
| 2 | 8 | 11.0 | 4 | 28 | 23.5 |
| 2 | 12 | 11.5 | 4 | 32 | 24.0 |
| 2 | 16 | 12.0 | 4 | 36 | 24.5 |
| 2 | 20 | 12.5 | 5 | 0 | 25.0 |

• Wheel revolutions and extra frames are swiftly translated into seconds by these conversion tables, with No. 1 for 16mm. and No. 2 for 8mm. film.




• Fig. 4. Plan for the mounting board; A shows a cross section of the roller and wheel shafts, while B indicates positioning of holes for these three shafts.



• Fig. 5. A partly dismantled view of the mounting board assembly.

SHEET No. 1

TITLE A DAY AT THE ZOO

SUBJECT Animal Life - (Educational)

| SCENE | DESCRIPTION | FRAMES | TIME | REMARKS |
|---|---|---|---|---|
| 1 thru 5 | Main and Credit Title | 512 | 32 | INTRODUCTORY MUSIC |
| 6 | Title "For all children from six | 208 | 13 | |
| | to sixty" | | | These two groups will |
| 7 thru 14 | Various Short Introductory | 1024 | 64 | fit one type of music. |
| | Scenes at Zoo | | | Use one continuous |
| 15 | Title "For little tots- - -" | 128 | 8 | selection if possible. |
| 16 thru 20 | Scenes in Children's Zoo of | 640 | 40 | |
| | baby animals | | | |
| etc. | etc. | etc. | etc. | |
| | | | | |

• Fig. 6. A sample work sheet which is helpful in scoring an entire film.

Those who do not wish to cut the illustration from the opposite page may construct a similar scale by drawing a circle 3.8 inches in diameter and then dividing it into forty segments of nine degrees each. These segments should be numbered as shown.

The two guide rollers should be made of brass and should be of the dimensions given in Fig. 3A, if for use with 16mm. film, and as in Fig. 3B, if for 8mm. A combination roller (see Fig. 3C) may be constructed, permitting the counter to be used for both 16mm. and 8mm. film. For this double duty machine, the counter wheel should be made about one and a quarter inches thick instead of three quarters of an inch, as previously specified. Naturally, these rollers should be finished to a high polish, so that they will not scratch the film.

A piece of three quarter inch plywood, three by six inches in dimension, which forms the mounting board, is drilled, as shown in Fig. 4B, to take the three shafts which support the counter and guide rollers. These shafts should be threaded and fastened to the mounting board, as shown in Figs. 4A and 5. No dimensions are given for the pointer strip located in the

[Continued on page 399]

# AMATEUR CLUBS

## What organized groups are doing everywhere

**Los Angeles contest** The 1947 mid-year contest pictures of the Los Angeles Cinema Club were selected at a recent meeting. The winning films in the novice class were *How to Become an Amateur Cinematographer*, by Charles Peters, ACL, first prize; *Mystery Lake*, by Robert Du Soe, ACL, second prize; *California Scenes and Flowers*, by E. A. Russell, third prize, and *15,000 Miles in 30 Minutes*, by E. Alton, fourth prize.

In the uncut classification, Louis V. Towt took first honors with his picture, *General MacArthur Park*, and Mrs. E. B. Kellam was second with *Parks*.

**Utah programs** Recent programs of the Utah Cine Arts Club, ACL, have included many films by members as well as outstanding films made by other movie makers in the United States.

These screenings have included *France V.E. Day*, by Earl N. Dorius; *A Vacation in Honolulu*, by Ray Sudberry; *Gold Is Where You Find It*, by Richard Thiriott; *In One Generation*, by the club; *Desert Life*, by Henry E. Hird, FACL; *Light and Shadows of the Grand Canyon*, by Lynn C. Layton, ACL; *Chills and Spills*, by Jess Hansen, and *Romance of a Sawmill*, by Virginia Smith.

**Long Beach screens** Recent programs for the Long Beach (Calif.) Cinema Club have included *Esquires Escapade*, by Clarence Aldrich, ACL; *1940 Beach Party*, by Harold Hilliger; *In Our Garden*, by Mildred Caldwell, ACL; *Fire From the Skies*, the club production; *The Old, Old Story*, by Pat Rafferty; *Harbor Lights*, by Warren Nash, and *Visit to Four Western States*, by Joseph Stoklasa.

**Minneapolis project** Since *Right this way!*, a discussion of movie making at county fairs, is appearing in this number of MOVIE MAKERS, the latest club project of the Minneapolis Cine Club, ACL, arouses special interest.

The Minneapolis State Fair Association has asked the club to film the 1947 State Fair, and the group is calling special meetings and getting duly prepared for the difficult undertaking. Good luck and fine filming!

**New in South Africa** At a meeting of cine enthusiasts, it was decided to establish the East London (South Africa) Cine Club. E. E. J. Thorvaldsen, ACL, is the founder and the first president.

Meetings are divided into two parts, a lecture followed by the projection of members' films. The club is interested in exchanging information with any other South African cine clubs.

**Screening at Westwood** *Into the Rainbows*, by Celeste and Henry Swanson, and *Every Seven Days*, by Edward Kentura, were the films screened at a recent meeting of the Westwood (Calif.) Movie Club.

In addition, the winners of one of the club's contests were *Over the Hills*, by Evelyn and Leo Kerkhof, ACL, and *The Sheiks of Araby*, by Shaw and Kerkhof, in the 8mm. class, and *School Days*, by Celeste Swanson in the 16mm. class.

**Program in Syracuse** The Cinematographer's Club of Syracuse, N. Y., held a meeting at which the entire evening's entertainment consisted of films produced by the club itself. The movies were *New York State-Vacation Empire*, *Nation Builders* and *Ritual of the Dead*.

**South Side and Metro** The South Side Cinema Club of Chicago was the host at a joint meeting with the Metro Movie Club of River Park, also of Chicago.

At this, the last meeting of the season, Metro's members showed the following films: *Fort Lauderdale*, by Frank Dibble, ACL; *Sunday Morning*, by Stanley Yasbec; *Flying South*, by Arthur Elliott, ACL, and *Sunday Evening at Home*, by Carl Frazier, ACL.

**Indianapolis screens** The Indianapolis Amateur Movie Club, ACL, screened the following pictures at a recent meeting: *The Careless Heiress* and *Trails for Conquest*, by Eric Unmack, ACL, and *It Crawls by Night* and *Spy Scoop*, by Arthur H. Smith.

In addition, the club featured its annual picnic at the following meeting, which included a bus trip to a secret destination known only to the members of the program committee.

**Oak Ridge competition** Dividing their members into two groups, the Oak Ridge (Tenn.) Amateur Cinema Club arranged a friendly contest. The two groups shot short six minute movies, the planning of which was kept absolutely secret, and the films were shown to a critical audience at the next meeting. A clever way to spread filming and continuity information.

**First for Syracuse** The Cinematographers Club of Syracuse, N. Y., held its first annual banquet, at which the contest pictures for the previous year were screened and judged.

The "Oscar" was won by A. D. Rodgers, president of the club, for his picture, *The Adventures of Uncle Dudley*. Second prize was captured by Walter Kellogg for *Ville de Montréal*.

• The camera eye view of the annual dinner of the Westwood Movie Club, in San Francisco, at which the new officers for the coming season were installed.

## Know your meter

[Continued from page 385]

should be in scintillating screen fare such as this.

The next time you are taking it easy outdoors, you can acquire much knowledge on this subject in a very short time. All you will need as a standard is a patch of lush grass upon which to train your exposure meter, or the usual gray card sold in the photo shops. Take a reading on the card or of the grass, and jot it down on a piece of paper (or simply keep it in mind). Then go about taking readings of everything nearby. As you train the meter on the various objects, say to yourself, "How do I want this to appear?" If it is a bright flower, you will want it to be the brightest thing in the screen picture, so twice the metered exposure will be about right. Your black poodle will show a reading which you will probably want to reduce by one half (one full stop less). The face of the blond young lady next door will give a reading which you will probably want to double (one full stop more).

You should come out with the same basic exposure that you obtained when you trained the meter on the grass or on the gray card. If not, then you must adjust your calculations and exposure factors accordingly, for it is the source of illumination which determines the exposure primarily, even though it is a fact that variations in the tones of objects do affect the light meter.

## Now—sound on tape

[Continued from page 380]

having a dial, and paint an arrow on the control panel of the Soundmirror, to indicate points on the dial. My dial is graduated equally from zero to ten for half its circumference, but any graduated dial knob will do as well.

It is also very important to clean the erasing and recording magnet heads after each run of the tape. Use carbon tetrachloride and a tooth brush. Clean the cork surface of the capstan once in a while, too.

I hope that you have not disposed of the dual turntable set that you used for accompanying your films in the past. You might be able to put the music on the tape without it, but it would be a bigger job than I am going to discuss here.

Let us assume that you have chosen the records that you intend to use for the background music. Set them up in the rack and get ready to make a test run. You do not have to put the film on the screen for this, but doing so offers a good opportunity to practice cutting in on the cues. You will need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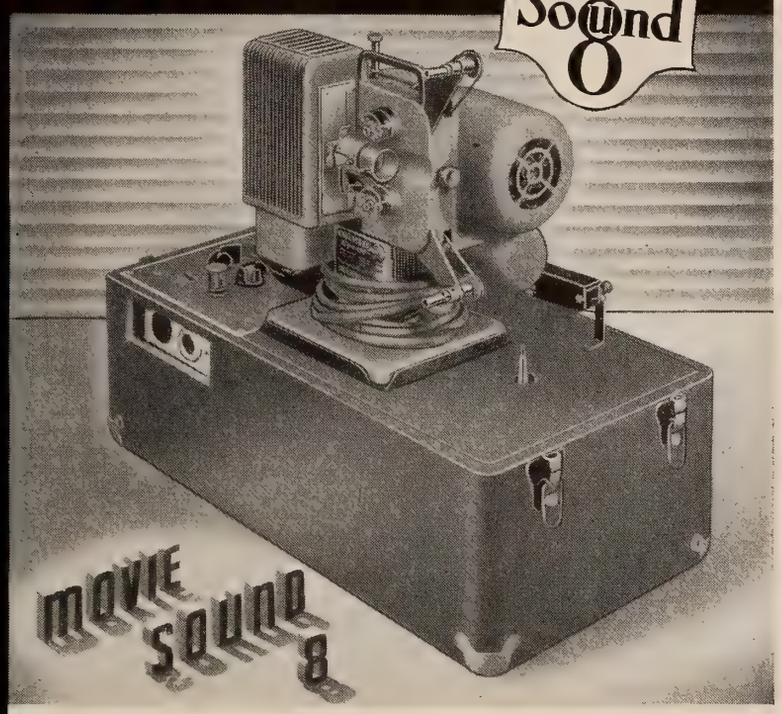


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an intelligent assistant to operate the projector. I wish that I knew how to emphasize effectively the genuine necessity of operating the projector with meticulous care. However, if you should fail to realize this at first, you will find out the hard way, as I did.

Before you thread the tape through the recorder, start the projector, switching on the lamp and throwing in the clutch. Let it warm up in this way while you get everything else ready. Now thread the recorder and plug in the lead from the turntables, set the machine to record, but do not start the tape running yet. Pick out the record having the loudest music of those you have selected and play it into the recorder with the turntable potentiometer turned up to full volume. Now turn up the recording potentiometer until the loudest passages in the music just close the "eye," and make a note of the reading on the dial. Turn down the recording potentiometer to a point about halfway between the point you have just noted and zero. This is the strength of signal for your test run. Write down this dial setting.

Put records one and two on the turntables and start them spinning. Throw out the clutch on the projector and thread in the film, setting the splice at the end of the blank leader on the lower sprocket wheel. Set the projector speed control knob to the proper point on its dial. You will want a few bars of the music to be heard before the picture appears on the screen; so, choose the beginning of a musical sequence at which the operator will throw in the clutch. Start the tape on the recorder, put the needle down on record one and throw in the clutch at the chosen place in the music. Let the projector drift to its operating speed, but choose a point about twenty feet from the beginning of the film at which a slight adjustment of the speed control will produce the correct operating speed if it has not been reached by drifting. The projector operator cannot watch the film. The projector speed must be held constant, and adjusted at once if it starts to drift after reaching correct speed.

Put the score on the tape, turning each potentiometer on the turntables to full volume for its pickup, at every change. Now wind back the tape and the film, clean the magnet heads and set the recorder to play back. Keep the projector warmed up and set it up exactly as it was when the test run was started. Take your record cue sheet with the list of records on it and a good pencil. Start the tape and throw in the projector clutch at the proper place in the music. The projector operator still cannot watch the screen and must hold the speed constant with the same procedure that he used during the recording.


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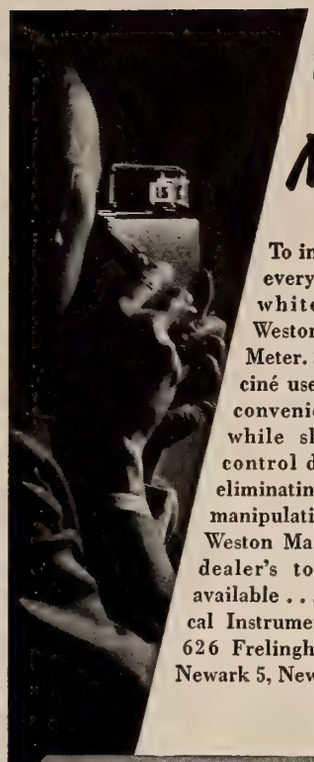
Select a comfortable playback volume and leave it there for the whole run. As the tape goes along, make notes on your cue sheet, to tell you which records are too loud and which are too soft; and, the next time you put them on the tape, you can decrease or increase the signal strength slightly by means of the dial which you installed. Clean the magnet heads and erase the whole thing. Now put the background music on the tape, adjusting the signal strength in accordance with the notes you have made on the cue sheet. Let us hope that the volume level will be satisfactory on the next playback and that the music will cue in properly.

We come now to the preparation of the commentary. Your first job in this operation will be to jot down a brief and objective listing of every scene in the film, using only enough words to identify each scene clearly. Such a listing may be prepared by examining the film either on a motion viewer or directly on your projector, stopping it after each scene, to write your notation.

With the scene sheets prepared, your next task will be to work out an accurate timing of each scene on the list. According to MOVIE MAKERS, I carried out this operation the hard way (as usual!), which was to time the scenes against an electric clock, as the picture was projected under the stroboscopic disc control. The clock, needless to say, must have a large sweep second hand, and you will need your first assistant again to hold the projector to speed and a second assistant to signal you as each scene ends, while you keep *your* eyes glued to the clock. Well, I still insist that this is one way of doing it!

Another method—and probably a simpler one—is to arrive at your scene timing by measuring each scene linearly (on the rewind) and then translating these inch and foot notations into seconds and minutes. A ready conversion table for this operation will be found in *The ACL Data Book*, issued by the Amateur Cinema League to its members, as well as in most standard cine reference guides. As a starting figure, however, it can be said here that two feet of 16mm. (one foot of 8mm.) film pass the projector gate in five sec-

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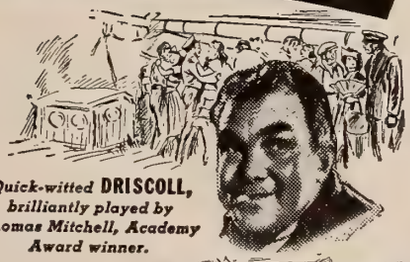

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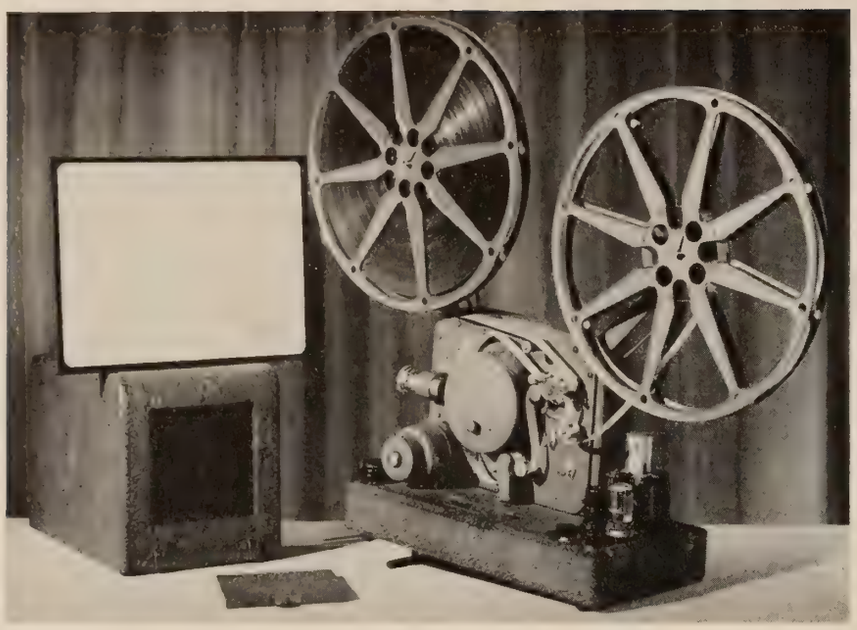

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onds of projection at sixteen frames a second.

You are now ready to write the commentary to fit the scenes. Keep it brief and in good taste, with a maximum allowance of four words a foot. Recite it aloud, slowly, with your best diction, and time each passage. Allow yourself about three seconds, at least, on each end of each scene, so that the commentary will be about six seconds shorter than the scene. If you have any scenes shorter than ten seconds, either cut them out or say nothing about them in the commentary. Of course, you can take a chance that you may hit them just right, when you put the commentary on the tape; but, if you miss, you may have to do the whole job over again.

One of the reasons for reciting the commentary aloud is to discover any sibilants or other tongue twisters which you may have written in. Change your wording to take them out. Stick to easy wording, clear pronunciation and simple construction. Type the commentary on a non-crackly paper, using fresh, black ribbon and double spacing the lines. It may be well to make a test run here to see how the film, music and commentary fit together. Get yourself an audience and note its reaction. You may receive some valuable suggestions, and it will also be good practice for you. Clean the magnet heads after each run.

When you think you have the commentary all polished, you can then make a test run for volume balance between music and voice. Put a roll of tape on the recorder (other than the roll on which you put the background music) and record one of the records on it, being careful to use the signal strength indicated on the cue sheet. Set the microphone in the position which it will take when you put the commentary on the background music. I find that the head of the "mike" should be about six inches from my mouth and about level with my Adam's apple. Now open the erasing magnet circuit by means of the switch that you installed, and set the machine to record. Set the signal strength equal to that used to put the test music on the tape, start the machine and read the first passage of the commentary into it. Turn the signal strength up a point and read the next passage in, making a note of the dial setting for this passage. Read the next passage in, increasing the signal strength another point, until you have several passages dubbed in at stepped up signal strengths. When you play this test strip back, you can pick out the dial setting at which the combination of voice and music was most pleasing. Use this to put your commentary on the background music when you record it "for keeps." Clean

the magnet heads carefully again.

If your projector is noisy, you will have to find some way to set up the recorder and "mike" in another room when you put on the commentary. The tape is run through on playback and is stopped abruptly at that place in the music at which the clutch is to be thrown in on the projector. The machine is then set for recording, making sure that the erasing magnet circuit is open, and the signal strength dial is turned up to the point selected for the voice. The commentary sheets are arranged conveniently, the projector is warmed up and threaded, and you sit behind the "mike" with one finger on the starting button of the recorder. The operator gets your flashlight signal on the screen and starts the film. You press the starting button on the recorder and concentrate on the script, putting in the passages as the scenes come on and trying not to make any "fluffs." The operator still cannot look at the screen, but must concentrate on holding the projector speed.

When you have everything on the tape, wipe the cold sweat from your brow, clean the magnet heads and try the result. The operator should not yet look at the screen. When the last scene has run off and the last note has come from the speaker, he will be able to tell how it came out by that "tired but happy" look on your face. Then take over the projector yourself and give him a special run, for he deserves it.

## Right this way!

[Continued from page 381]

proper order, produce a film which seems to have been taken at one fair.

When filming fairs, it is wise to avoid those where all of the exhibits are housed in buildings. Sometimes you will have sufficient light to use color film inside an exhibition building, but not very often.

### PROCEDURE IN FILMING

I advise arriving at the fair grounds *very early* in the morning. At that time, the side shows are being set up and the sellers of foods and drinks are setting out their wares. Then is the time to get acquainted with the men and women who operate them. Carrying your camera but not using it, wander around the grounds, talk with the exhibitors, show them your camera and tell them about the picture you plan to make. This friendly approach will repay you later, for you will find the same exhibitors at the fairs which follow.

An early arrival also will give you a chance to get some closeups of these side show people, their faces and their wares. One word of warning here. Never film closeups of these people unless they


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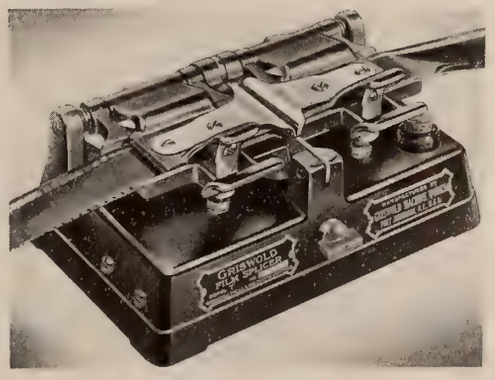

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are willing; sometimes they have good reasons for not wanting their faces shown on the screen! When making closeups, use your telephoto lens. When your camera is at a distance, you will get unposed pictures; whereas, by sticking your camera close to their faces, they will either become selfconscious or be annoyed.

As a start for your picture, get some scenes outside the fair grounds: a long shot of the whole fair and people parking cars, entering the gate, and buying tickets. This done, you can settle down to the more arduous task of picturing the events inside the grounds.

I always spend a whole day filming each department of a fair; one day is spent in getting the midway and side shows, another in shooting the cattle and cattle judging and a third day is used for getting scenes at the horse and oxen weight drawing contests. In addition, I take two more days in filming the horse races, machinery exhibits, athletic contests or other things which attract my attention. One of my fair pictures used up ten days of actual filming time and two thousand feet of film.

The midway merry-go-rounds, Ferris wheels, food stands and other such things should make up the colorful core of your picture, but be sure to include the weight drawing contests. The straining teams, the eager drivers and excited spectators make wonderful sequences.

Start each scene with a long shot of the subject. Your wide angle lens will make this possible even in crowds. Follow with a medium shot, then take a number of closeups. For example, you want to show a food stand in operation. By giving a dime to some small boy, he will buy himself a hamburger. Take a long shot of the stand with the boy going to it. Follow with a medium shot, showing the boy gazing at the foods displayed. Then a closeup of the lad's face, another of the food stand operator, a shot of his hands as he puts the sandwich together, then an ultra closeup of the boy's face as he bites into his sandwich. (A few dimes will work wonders to get fine cooperation from children.)

The same method, of a long shot, medium shot and many closeups, should be used for every sequence. Be sure to make each shot longer than you think necessary, because you can shorten it in editing, but you cannot make it longer.

It is useless to tell any one just what scenes to take. My advice is to film the things which appeal to you, and you will interest other people in your picture. My list of scenes always includes the midway, drawing contests, races, cattle showing and judging and the very colorful exhibits of farm machinery.

EDITING

You should end the fair season with a thousand or more feet of color pic-

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tures. From this you should choose enough *good* edited sequences to make approximately a thirty minute silent film or a twenty minute sound film. Longer pictures will bore your audiences. I will not try to tell you how to edit your films; others more careful than I have written volumes about that.

THINGS TO REMEMBER

Do not try to get all your scenes at any one fair.

Use color film and do not be stingy with it.

Take sequence shots of each subject, with plenty of closeups.

Do not cut your shots too short.

Make friends with the exhibitors.

Shoot children and old people drinking and eating, for human interest.

Take a number of shots in different parts of the fair grounds, showing crowds of people moving to and fro. Use these as connecting scenes between your sequences. They give the feeling of movement to your picture.

Add a few shots of peanut and candy vendors, the band and closeups of men playing different instruments, especially the bass drum.

Get some shots of odd looking characters and added attractions, such as fights or runaways, whenever possible.

Don't be bashful! Step right up and ring the bell!

## A homemade frame counter

[Continued from page 391]

center of the mounting board, as shown in Fig. 5, for its size will be determined by the thickness of the counter wheel. The assembly of the unit is clearly indicated in Figs. 1 and 5.

In use, the completed unit should be mounted between a pair of rewinds, so aligned that the film will enter and leave the guide rollers smoothly. The method followed in timing a length of film is quite simple. The reel containing the film to be measured is placed on the right hand rewind. The film is then drawn from this reel and threaded through the counter, as shown in Fig. 1, from which it passes to the left rewind. This threading should so be done that the first frame of the scene or scenes to be measured is located at the very edge of the right guide roller.

The film is held stationary at this point, and the counter wheel is revolved in an anti-clockwise direction until the number "1" is directly opposite the pointer, as shown in Fig. 1. Applying sufficient tension to the right hand rewind to keep the film taut, the scene is measured by drawing the film through the counter, from right to left, and by winding it on the left re-


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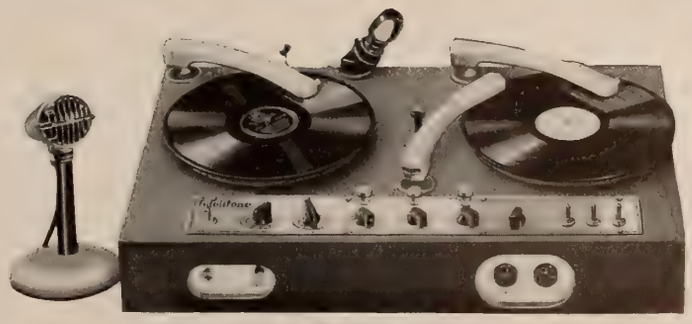

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wind. In doing this, one observes the number of total revolutions made by the counter wheel and the figure opposite the pointer when the end of the scene is reached. The screening time for 16mm. film is determined by the equation,

$$\frac{\text{Revolutions} \times 40 + \text{extra frames}}{\text{Projection speed in frames a second}} = \text{Screening time}$$

For 8mm. film, we proceed as for 16mm., but the value calculated must be doubled, to obtain the screening time.

For example, if the length of film (16mm.) measured had caused the counter to make three complete revolutions and had turned as far as the number "24" on the fourth turn, when the end of the scene was reached, the length measured would then be $3 \times 40 + 24$, or a total of 144 frames. Dividing this total by 16 (frames a second) gives a screening time of eight seconds. In order further to simplify this procedure, Table 1 has been worked out for 16mm. film and Table 2 for 8mm., both for a projection speed of sixteen frames a second. With the use of these tables, one can determine, to the half second, the screening time of any length of film measured without having to make any calculations.

A work sheet (see Fig. 6) will prove very handy when we are scoring an entire picture, because, once the form has been completely filled out, the selection of music can be made without continually projecting the film.

In his own work, the author has found that the counter here described has proved to be very convenient, providing a much quicker and more accurate method than the practice followed by most amateurs in trying to time the various scenes of a picture as the film is projected.

## Home into hat shop

[Continued from page 388]

quilted rayon material, to make display cases. We made small table displays by using dresser drawers covered with blue cardboard and bound in one inch metallic finished paper. This edging was used throughout the shop, to give it a modern effect. The large hat stands were made by inserting used fluorescent tubes into blocks of wood covered with blue cardboard. I made a velvet ball for the top of each tube, to balance the hat. The small stands were made with lucite and glass tubing, which, under the heat of a blow torch, could be fashioned into any desired pattern.

The hats were collected from Staria's school chums and Ryne's business contacts. They were usually stripped of any

finery; so, I spent some time shopping at the Five and Ten for suitable decorations. A friend of mine, who can make hats out of anything, designed most of the creations with minor assistance from myself. We worked on these every day for a week, and at the end of that time had about a hundred hats. Actually, the only property which came directly from a hat shop was a hat model which we rented for a dollar.

We made the hat boxes from sign painter's cardboard and had a friend letter "Dizzy Top" on each in fancy script. All the paper materials were purchased at our local window display store, and were surprisingly inexpensive.

Good lighting, to us, is a major factor in any picture. In one scene which displays nearly the entire shop we used fourteen No. 2 Photofloods. We did not have a wide angle lens at the time; so, this scene was taken with our one inch lens by setting the tripod on the neighbor's driveway and shooting through the window, past the living room and into the dining room.

For most of the long shots, however, we used twelve No. 2 flood bulbs, with ten on the medium shots and five on the closeups. Ryne removed the chandelier and in its place hung a metal bar on which he clamped four No. 2 floods for top lighting. A number of the scenes were shot at *f*/8, and that is why we believe that the picture has such a high key lighting.

Our cast consisted of nineteen characters, a dog and two love birds. Most of our players had never had any experience before a camera; so, we showed them what we expected by letting them look through the camera finder while I went through the motions of their parts. One of the things which most people cannot seem to grasp, unless they look through the viewer, is that they must stay in the space allotted them. Invariably they seem to move out of scene unless you show them what actually can happen.

Ryne is usually at the camera and I direct. We have found that one person cannot do both jobs and do them justice. Each player may have as many rehearsals as he feels he needs. If he seems nervous or selfconscious, we chat on a different subject for a few minutes or Staria tells one of her three stories which she saves for this occasion. After our actor has had a good laugh, the tension is gone and he seems to relax. During rehearsal and at the final take, I keep talking quite loudly, telling the actor what to do, where to turn and finally to look at me, so that his eyes may focus on something and avoid both that glassy look and the camera.

As I read over this article, it seems as though making *The Dizzy Top* was a lot of work. Actually it was not, because this picture was conceived at the time when we were changing from

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8mm. to 16mm. filming and, although we had a camera, we could not find a lens.

We felt that we should be working on our hobby in some way or another, to avoid getting stale. Thus, we took our time working on the "props" and made some of them more elaborate than we might have otherwise. As we finished a "prop," we stored it in our workroom, ready to assemble as soon as film was again plentiful.

Every minute was fun—from the planning to the sewing to the shooting. And what a bunch of hats I own now. . . . !

## News of the industry

[Continued from page 389]

**Bell & Howell** A film defect indicator, designed for the rapid and thorough mechanical inspection of 16mm. sound and silent film perforations, has been announced by the Bell & Howell Company. The indicator is intended to fill a long felt need of film libraries and large scale motion picture makers. Film is run through the machine (which is illustrated) and, when a broken or damaged perforation is encountered, a warning light is flashed. The indicator may be used in conjunction with Bell & Howell Filmotion Viewers, heavy duty rewinds or Filmotion editors.

• The new Bell & Howell film defect indicator checks 16mm. film perforations.

If your film has not been run through a film defect indicator and happens to have a flaw or two, newly designed Bell & Howell sprocket guards will still keep it curved smoothly around the sprocket. All 16mm. Filmo projectors are now equipped with the guards. Further information regarding both the film defect indicator and the sprocket guards may be had from the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

Bell & Howell recently completed the purchase of the Microfilm Recording Company, 221 North LaSalle Street, Chicago. All microfilm equipment manufactured and sold by Bell & Howell will be marketed under the trade name Micro-Filmo.

Joseph A. Dubray, pioneer movie cameraman and technician, has announced his retirement. He has been

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★ Vokar 2 x 2" Slide Projector 100 W. Reg. $15.90 ..... 12.35 ★
★ Hollis Pan Head for all Tripods .... Reg. $5.00 ..... 1.95 ★
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associated with Bell & Howell since 1929 and has been in the field of cinematography since 1905. At one time, Mr. Dubray was chief cameraman for the early version of *The Perils of Pauline*, starring Pearl White. He plans to return to his native France.

• With the new Wollensak Raptar wide angle attachment, focal length of the normal 16mm. camera lens is reduced to 12.5mm., while that of the normal 8mm. camera lens is cut to 6.5mm.

**Empire** The Empire Sound King, a low priced 16mm. sound projector, is now in full production by the Empire Projector Corporation, 60 McLean Avenue, Yonkers, N. Y. With a projector weighing twenty seven pounds and eleven pound speaker assembly, the Sound King stresses simplicity of operation and a streamlined threading procedure that protects footage by eliminating many points of contact with the film.

Further information about the Empire Sound King may be had by writing to the manufacturer.

## Welcome to San Francisco

[Continued from page 383]

Here are grouped the City Hall, the State Building, the Public Library, the Opera House, the Museum of Art and the Veteran's Memorial Building. Study them architecturally as you see fit, identifying them with close shots of the names.

SEQUENCE 5

Title. *But it is colorful people who make colorful places, and, in these, cosmopolitan San Francisco has few equals.*

After your visit to Union Square, walk one block east on Post Street back to Grant Avenue, then north on Grant towards California Street. Here is San Francisco's famous Chinatown, with many picturesque stores with typical Oriental roofs and façades. Get close-


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This Model specifically designed for BOLEX L-8 with Kern F2.8 Lens
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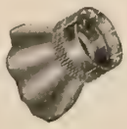

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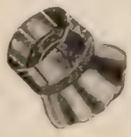

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ups and near shots of architectural detail, the gay dragon kites and the many strange wares being offered. You must try to obtain a shot of a venerable Chinaman with skimpy gray beard and skull cap, imperturbably smoking his pipe. Telephoto, of course! Here, also on the west side, is a stainless steel statue of Sun Yat Sen, founder of the Chinese Republic, erected by loyal Chinese sons of San Francisco.

### SEQUENCE 6

Title. *Swarthy Italians from the sunny Mediterranean have made an equally happy home around Fisherman's Wharf.*

On the day you film the Ferry Building sequence, proceed north later along the Embarcadero to famed Fisherman's Wharf. Take a series of scenes of the vats, in which crabs or prawns are boiling right on the sidewalk, and of crabs and other sea food spread out on tables. Behind the main row of restaurants which specialize in sea food is the fishing fleet. Show the myriad masts and multicolored vessels tied up so closely that they touch one another. And do not neglect the Italian fishermen as they mend their nets.

### SEQUENCE 7

Title. *San Franciscans take fun as well as food from their surrounding tide-water.*

From the Wharf, continue west about a mile to the Marina and Yacht Harbor. Here are pleasure craft of all descriptions, from tiny catboats to 200 foot ocean going yachts. For these and other water scenes, use your meter; the exposure must be calculated carefully.

If you are near Yacht Harbor in the evening and a beautiful sunset is shaping up, get far out on the farthest mole to film the Golden Gate Bridge framing this spectacle. Check the rapidly diminishing light with your meter every two or three minutes, until ready to shoot. Watch out for lens flare if you point the camera towards the sun's disc. If successful, here is an appropriate shot with which to bid adieu to San Francisco.

### SEQUENCE 8

Title. *Be it at Seal Rocks or Fleishhacker Zoo, San Francisco abounds in animal life.*

We board a No. 2 car and ride to the Cliff House. Behind and below it is a terrace extending almost over the water's edge. Take a scene of the world renowned Seal Rocks. There will probably be thirty or forty sea lions resting in the sunshine wherever they can get a flipperhold around the base. Some will be swimming or diving off the rocks. Here also are gulls, pelicans and cormorants. You will need three or four inch telephoto lenses.

From near the Cliff House, take an ocean bus line along the beach to Fleishhacker Zoo, which opens at ten and

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The name of the winner of the Award is inscribed on the Maxim Memorial at League headquarters. He receives a cash prize of $100.00.

Send your entries to MOVIE MAKERS so that they will arrive by October 15, and send the entry form below.

In the Ten Best selection, there is one place in the Special Class (films for which the maker received compensation from a client) and nine places in the General Class (films for which the maker *did not* receive compensation from a client).

The Hiram Percy Maxim Award is given to the producer of the picture that the staff of MOVIE MAKERS considers as the best all around film of the nine that place in the GENERAL CLASS of the Ten Best.

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closes at five o'clock. Here are bears, lions and tigers in open areas separated from the spectators by a deep twenty foot wide trench; you will need a two or three inch telephoto lens. Lions and tigers are fed in their cages at 2:00 p.m. You will need a telephoto lens also to record the antics of the monkeys on Monkey Island.

Don't miss the performing seals, with shows taking place at 1:30 and 4:00 p.m. daily. In the hurdle race, film the seals from the east end of the pool, so that they will be hurdling straight towards you. Use a wide angle lens to keep them in focus for the entire distance of the tank.

SEQUENCE 9

Title. *Serene in setting, Golden Gate Park boasts flora and fauna from every part of the globe.*

Golden Gate Park has been hailed by many as among the world's loveliest. But remember that it is over three miles long by one third mile wide; so, perhaps, you had better set aside a whole day to film it. Take car No. 5 to 36th Avenue and enter the park near Spreckels Lake, for shots of wild fowl. If it is Sunday, model motor boats, steamboats and sailboats will be in competition, as the Model Boat Club members meet to operate their scale model craft.

Walk west about a quarter of a mile on the main drive to the buffalo paddock, where deer and elk also are in a natural setting. By maneuvering you may get closeup shots through the wire fence, with no sign of civilization in the picture. Or perhaps you will prefer the famed Japanese Gardens, with their dainty pagodas, arched bridges and delicate rock gardens.

SEQUENCE 10

Title. *A city of sky, sea and soaring hills, perhaps San Francisco is best seen from her high places.*

If you still have film and time, there are three high points in San Francisco from which to compose your closing sequence. These are Telegraph Hill, overlooking the bay and waterfront; the Top of the Mark, famed eyrie crowning the Mark Hopkins hotel, and Twin Peaks, which command a view of nearly the whole city, as well as the regions across the bay. They are superb camera positions for full distance views of this city of sea and sky.

So, goodbye to colorful and cosmopolitan San Francisco. May you have a permanent record in your movies to supplement and preserve the pleasant recollections of your visit. And, if you find yourself around the Golden Gate on the third Tuesday of the month, come in for a meeting of the Cinema Club of San Francisco. We gather in the Women's City Club, at 465 Post Street, where all movie makers are welcome.

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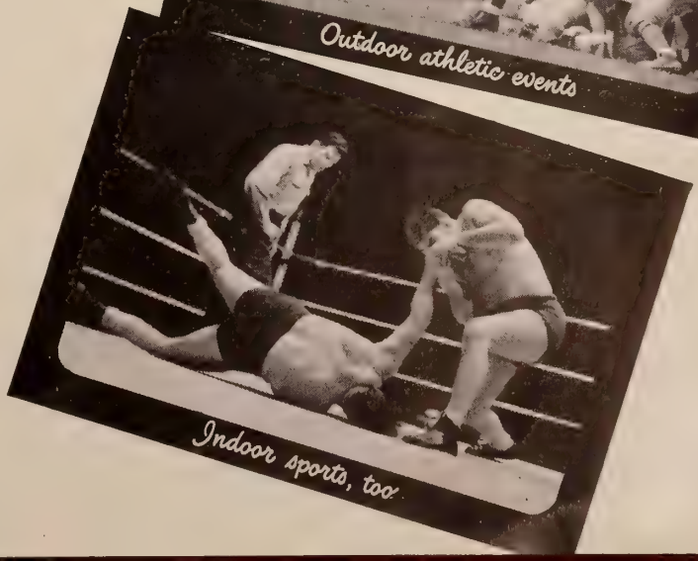
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Magazine of the Amateur Cinema League, Inc.

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OCTOBER, 1947 25c

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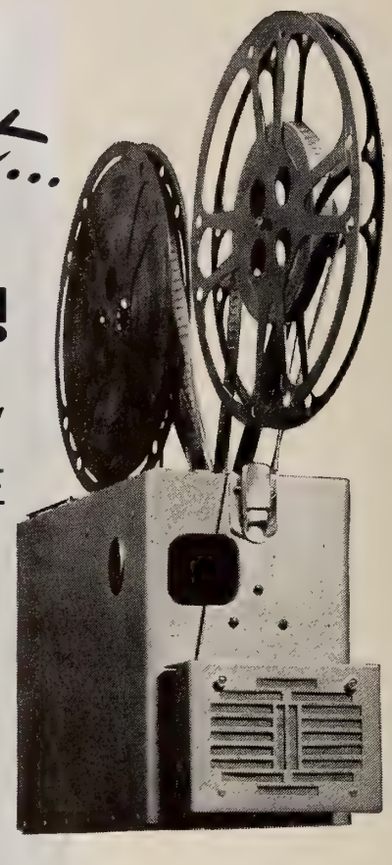

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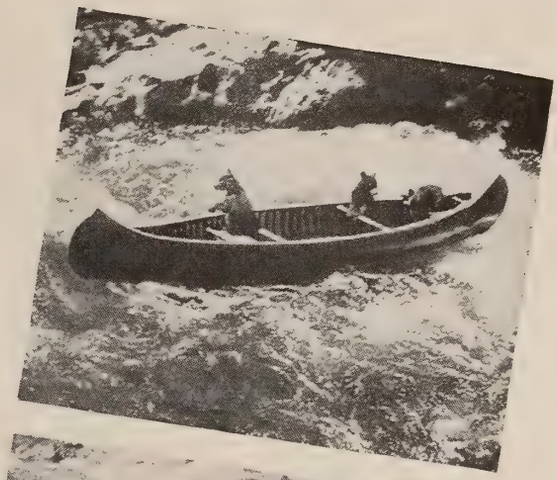

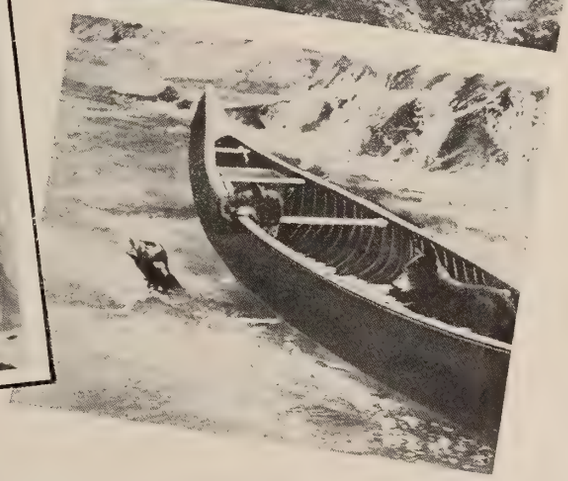

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Vol. 22 No. 10

# MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

October 1947


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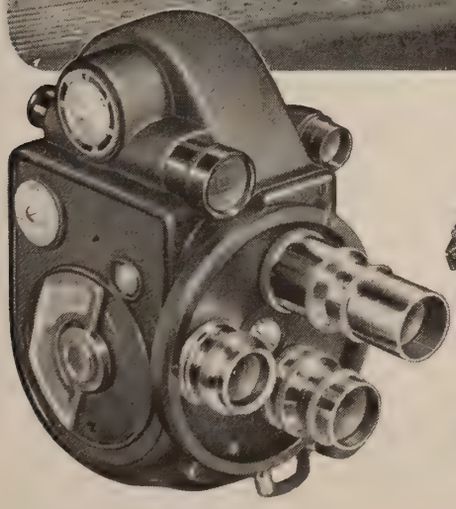

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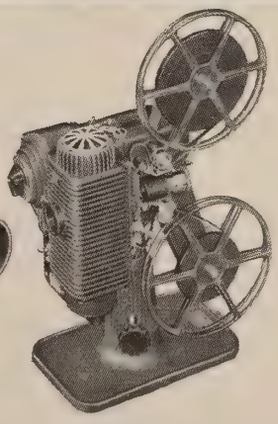

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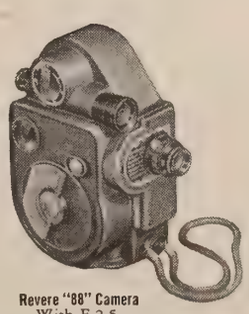

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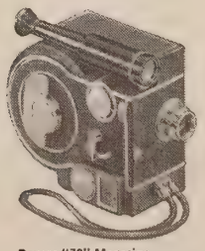

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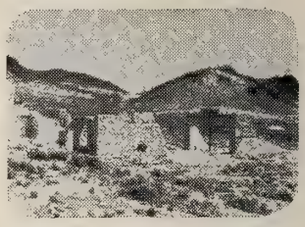

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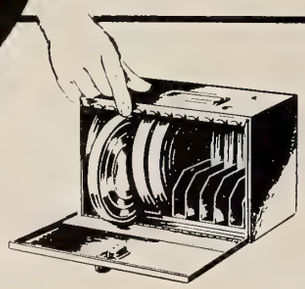

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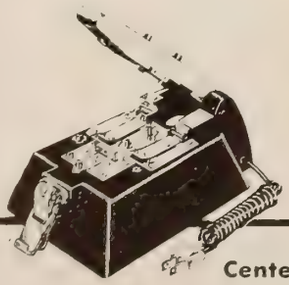

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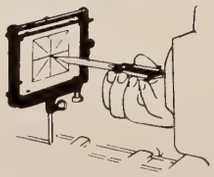


# Closeups—

## What filmers are doing

In the well worn words of the travel lecturer, "we take you now to the Caribbean," for a few items of diverse interest.

Maya Deren, who gave you such stimulating counsel in *Creative Cutting* (Movie Makers, May and June), has turned momentarily from her researches in experimental filming to the recording of Haitian music and dances. She will spend a month in this brooding Caribbean republic, with her perceptive camera aided and abetted by a magnetized wire recorder.

Across the towering mountains, in the eastern end of this same island, Rudy Unger Colorao, ACL, has been honored to present one of his own productions before Rafael Trujillo, President of the Dominican Republic. The film was a 16mm. color record of the visit to Ciudad Trujillo last December of the Argentine battleship *Rivadavia.* The occasion of the state screening was a reception offered President Trujillo by the Argentine Special Mission to Dominica.

Journeying southwest across the great Carib sea, we come now to San José, the ancient and gracious capital of Costa Rica. It is here that Alvaro Chavarria Nunez, ACL, rides our mutual hobby—and a rather lonely ride he reports it to be. Mr. Chavarria estimates that there are scarcely more than two dozen movie makers in his entire country, and he knows himself to be the only owner of a treasured Ciné-Kodak Special.

To be sure, he had to sell his still picture enlarger to get *that.* But, before making this quite understandable sacrifice, he did succeed in making a series of sparkling frame enlargements from his films. For his helpful report on this really simple technique, see *Picture Prints from your Movies,* on page 432 of this Movie Makers.

Quite confidentially, we can tell you here that the "expert" referred to in our *Items on Autumn* (page 425) is none other than Hamilton H. Jones, FACL, of Buffalo, N. Y. For those who have just joined the broadcast, it should be stated that Mr. Jones was, in 1937, the *first* winner of the treasured Hiram Percy Maxim Award. He is generally accepted also as the originator of the dual turntable system of sound accompaniment.

Besides these accomplishments, Mr. Jones qualifies as an expert by some twenty years of distinguished filming, climaxed by a recent foray through nineteen States and the exposure of 6400 feet of 16mm. Kodachrome therein. One thousand feet of this he has recently edited into *New England Autumn.*

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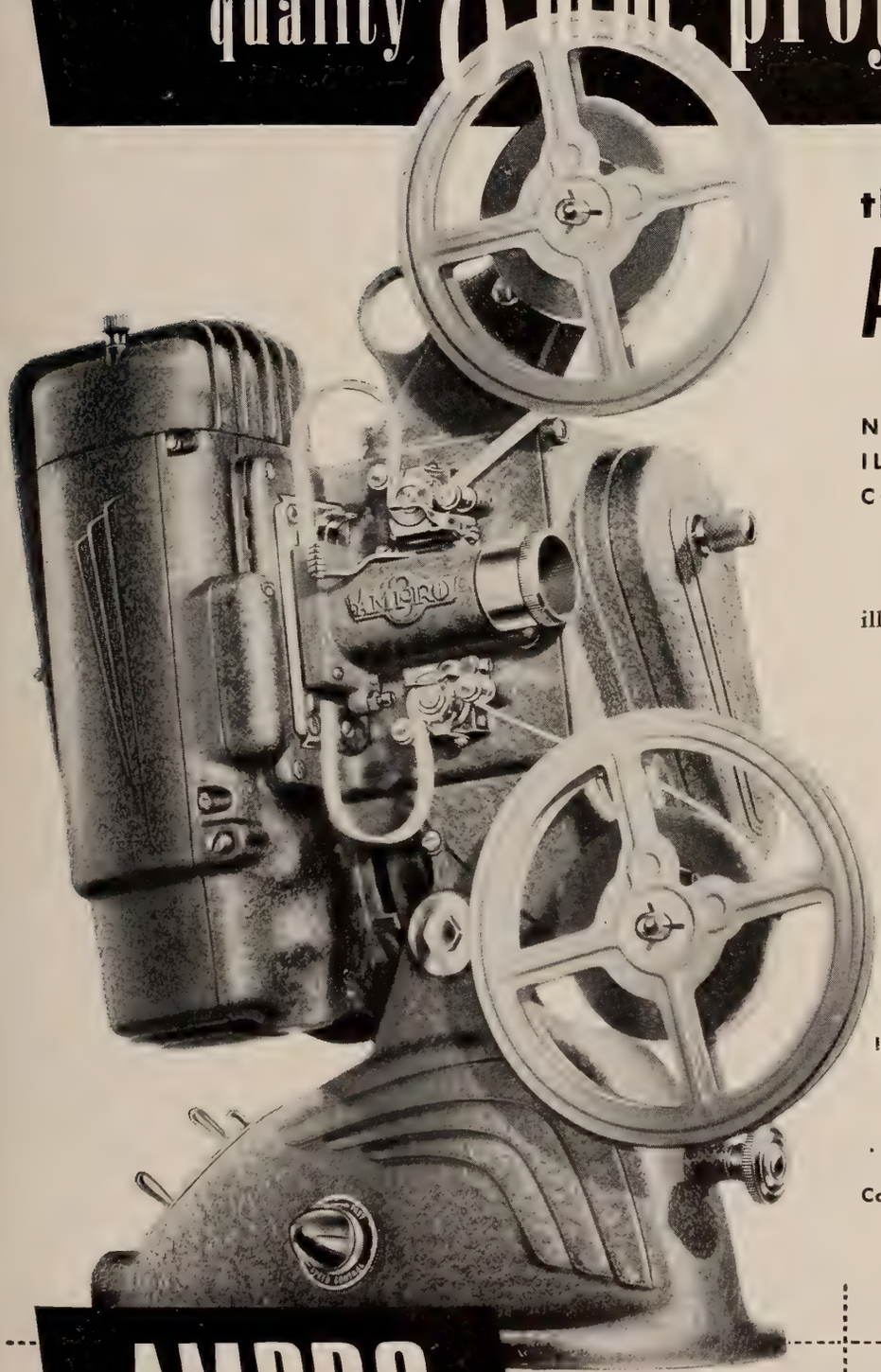

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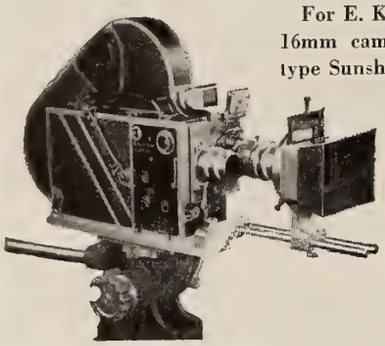
For E. K. Cine-Special, Bolex, Filmo and other fine 16mm cameras. It resembles the professional 35mm type Sunshade-Filter Holders and Matte Box generally used with professional 35mm cameras.



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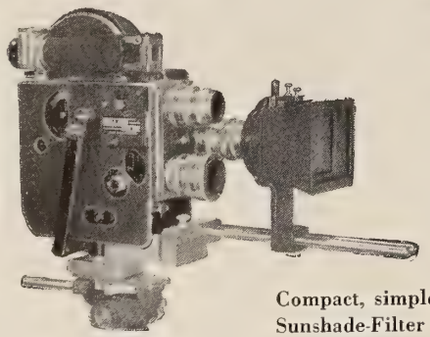
Designed for use with all popular types of 16mm cameras, the "Professional Junior" Sunshade & Filter Holder holds two 2″ square glass filters, also a 2½″ round Pola Screen with handle which can be rotated for correct polarization. By using our Sunshade & Filter Holder you will not require filters of various sizes as the 2″ square filter will cover all lenses from 15mm to 6″ telephoto.



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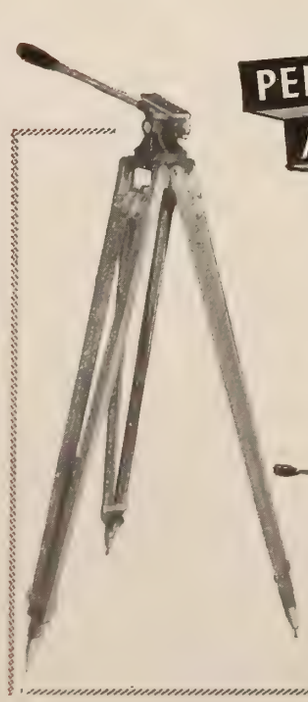

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# The Clinic

## Technical comment and timely topics for the amateur

**Diffuser for color** In actuality nothing more than a light wooden hoop covered with cheesecloth, a diffuser is a valuable aid for outdoor color portraits. A light pole should be attached for convenience in handling. The diffuser is held outside of the camera field, between the subject and the sun, whenever it is desirable to have softer light, which is usually more pleasing than harsh, glaring brilliance.

**Credit titles** A credit title tells who did the work on a motion picture. In the majority of amateur films, but one name will appear; in dramatic productions done by amateur groups, there may be a dozen or more persons who should be given credit for their parts in the enterprise.

Where should the credit title be placed—at the beginning or end of a film? Either place is used in amateur movies. Obviously, if a number of names are to appear in the credit title, it is something designed to be shown to audiences that may be entirely unfamiliar with the production's history. Here, the credit title or titles should be placed at the beginning of the picture, as a part of the main title assembly.

Where only the name of the filmer will appear, the placement of that name will depend upon common sense and taste. If the movie will be shown to audiences outside the filmer's home, his name should precede the picture. When the picture is of the family type and has been made for home showing to persons who know the family, the credit title—the name of the filmer—can very pleasantly come at the film's end. In either case, the wording of the title should be direct and simple. *A John Jones Production* makes the filmer seem to be hunting for the mantle of professionalism. *Filmed by John Jones* is in far better taste.

If a credit title is used at the end of a film, should it precede or follow *The End?* Logically, it should follow, but a theatrical movie convention has accustomed us to take *The End* as the last element in a movie, although sometimes this is a brief repetition of the producing company's name—*A Miracle Production.* Probably, in amateur films, the single name should precede *The End.*

*The Story of*

# General Electric's Radically New Exposure Meter

*. . . the meter with a MEMORY!*

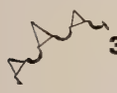
**Your dealer has one waiting for you!**

### How can a meter "remember"?

*You'll know when you see the new G-E!* Basically, every photoelectric exposure meter includes a light-sensitive cell, an indicating instrument, and some form of calculator for interpreting the instrument reading in terms of *f*-stops and shutter speeds. In the new PR-1 exposure meter these various elements are so synchronized that you don't even need to read the light scale, except under special conditions. The meter *remembers* the light that the photo-cell sees. It *remembers* to shift the meter range automatically to fit the light on the scene! And it reminds you to check the light range of the subject, for better picture quality.

### How it helps you . .

It measures your picture-taking light in a jiffy . . . gives you new ease and sureness in determining correct exposure for your camera. You get your answers speedily—and you get them *surely*—for the meter with a MEMORY is so designed that it cannot make a mistake either in the reading or in *remembering*.



### 3 unique advantages

1. G-E pointer-locking mechanism . . . that remembers the light seen by the meter.
2. Exclusive new G-E louver-coupled dial . . . that remembers to shift the meter range automatically from high light to low and back again as the scene requires. No chance for error.
3. Exclusive new G-E TRIDENT analyzer . . . that reminds *you* to check the range of light in the scene, for better picture quality; makes it easy, too! Helps you get better color shots, better pictures under unusual or difficult lighting conditions.

### Why we know you'll like it . . .

Actual design work on this new meter began in our Photometric Laboratory more than seven years ago. Then, came the war, when all our attention was given to developing implements for victory. Our market-research people had previously asked thousands of camera users this question: "What do you want in your exposure meter for tomorrow"? Replies from professionals and amateurs all over the country helped us set our goal. As reconversion permitted, a special group of engineering wizards, top-flight authorities on light measurement, physicists, practical photographers, and industrial engineers were assigned to complete the new design.

### It's a meter of balanced design!

The result is a meter of balanced design—combining the maximum of sensitivity, accuracy, and reliability. Sensitivity ranges from 0.4 to 4,100 candles per square foot, corresponding to the light from one candle to that of sunlight. It has accuracy many times greater than that required for the most exacting color photography. With case built of high-shock resistant plastic, it's strong enough to withstand all normal, even rough handling. It's small and thin enough to fit in your vest pocket—and lighter in weight than any other top quality meter.

### Press—set—read!

That's how simple this new G-E exposure meter is to use. Press the button, set the dial to line up pointer and trident, and there's the answer . . . correct exposure settings for full, rich color, sparkling movies or stills. So easy to use, it will appeal to the newest beginner . . . so versatile, it will meet the exacting needs of the expert!

### Good for movies and stills

The dial shows clearly the combinations of shutter speeds and *f*-stops at a glance. Also a simple rotation of the inner dial replaces the shutter time with frames-per-second for all movie cameras.

### Reads reflected and incident light

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### And looking inside . . .

These are some of the features which help the new G-E meter give you extra service. New process light-sensitive cell, hermetically sealed-in to assure long life, dependability. Tight, gasketed construction to keep out moisture and dust, maintain accuracy. New temperature compensation. Special alnico V magnet, a development of wartime research, for more power, less weight, in less space. Every element, every detail, designed for the sturdiness and long life that have characterized the famous General Electric DW-48 and DW-58 . . . the finest examples, we believe, in exposure meter ruggedness and accuracy up to this time.

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**HEAR** flirty, purt-y Luba Malina sing a Russian love song!
**SEE** and hear the Moscow Choir, Codolbon Gypsy Orchestra, and Karvaeff, the famous comic—all in one film!

**3 RHYTHM IN A NIGHT COURT**

**SEE** Sylvia Manon's dramatic adagio! See and hear Frances McCoy sing the blues; Al Bernie, famed mimic; Harry Rose, comedian and others — all in one film!

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# THE FILM SHORTAGE

WHENEVER we want to buy something and cannot get it, we start a hunt for the personal devil that has caused the lack of supply.

If anybody tells us that the shortage is caused by "general conditions," we shake our heads and mutter vaguely that "somebody must be to blame." We feel certain that our discomfort is brought about by the failure of some individual or individuals to take action that should clear the whole matter up.

This hunt for villains is an entirely human and understandable thing, but like so many other emotions that come from personal irritation, it is generally based upon a wrong estimate of the situation. This happens to be the case with the shortage of amateur film, because it is the real culprit—general conditions—that we should assail.

A little sane reflection will show us that no manufacturer is happy when his product is in great demand and his supply is limited. A manufacturer always wants to sell as much of what he makes as he can. There is no deep laid scheme in his mind for keeping from his customers what they would like to have.

What has happened that brings about the film shortage is a combination of several factors, and not the failure of manufacturers to give us what we want. These manufacturers knew that the post-war demand for film would be large, and they made every effort to meet it. They had to base their action upon estimates, and estimates that were made during the war. Then they had to bring their estimates into line with the expansions of plant and personnel that were possible. Film requires buildings and machinery for its production; there must be trained workers who can perform the intricate processes of film making. It is not a question of taking raw material and mixing it in a wooden vat, to be turned out over night.

The whole building industry of the United States has been badly disorganized ever since the war began, and the end of the fighting did not bring a reorganization. Machines are needed, and steel is necessary to make them. Above all, trained people are needed, to make and operate the machines, which must be installed in proper buildings.

It is just these general conditions—and not the mismanagement of business executives—that have brought about the film shortage. If we must blame somebody, let us be honest. Let us blame the civilized world for having permitted war again to disturb our production, our national progress (including our recreation) and our entire lives.

---


# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

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# LIGHTING *a children's party*

HARLAN M. WEBBER, ACL

ARE YOU planning a children's party in *your* home soon? Halloween? Thanksgiving? Or a birthday? Well, there's no better time to break out your camera and record for posterity the hilarious, unposed antics of your heir—or heiress!

And, if worry over interior lighting has kept you from this rewarding family project, I can assure you personally that your fears are groundless. *For, basically all you will need is enough flood lamps to illuminate the subject.* Lest this may sound like cinematic double talk, let's take a quick look at some broadly reassuring facts. All the figures refer to the use of color film.

With only two No. 2 flood bulbs in reflectors (or the built-in reflector type), placed 4¾ feet from the subject, you can illuminate an area of approximately 12 square feet for an exposure of f/3.5.

With only four No. 2's, placed 6 feet from the subject, you can illuminate an area of approximately 25 square feet for an exposure of f/3.5.

With only eight No. 2's, placed 9 feet from the subject, you can illuminate an area of approximately 45 square feet for an exposure of f/3.5.

• A beguiling closeup of your birthday girl can be lighted easily and attractively by the simple setup outlined at right.

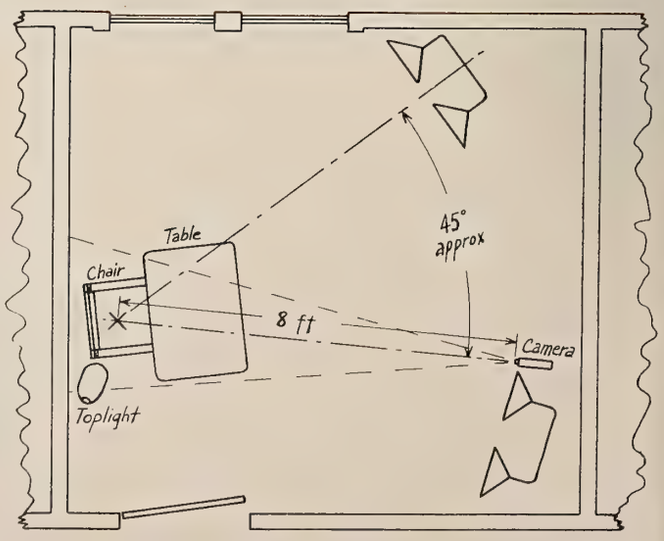
Sounds pretty reassuring, doesn't it? That's exactly the way I found it when, last fall, I made a 200 foot 8mm. film of my son's Halloween party. Thus, the lighting plans and suggestions I am about to offer are based on actual experience.

Since the mood of the film would be that of childish gaiety, a bright high key lighting seemed to be called for. As you probably know, this simply means a complete flood lighting of both the subjects and the backgrounds, with all strong shadows eliminated. This proved to be easy to do with ordinary, inexpensive equipment. Most of the scenes were covered with only four No. 2 Photofloods in two sets of twin reflectors on tripod supports, plus one No. 1 Photoflood in a small clamp-on type of metal reflector.

For one sequence, however, the setting was too deep to light both the subjects and the background with only four flood lamps. So two more sets of twin reflectors were borrowed from a friend, one set for lighting the background while the other set lighted the subjects. Arrangements of the lights were changed from scene to scene, of course, to compensate for various camera positions. But my use of lighting equipment throughout the film was divided into these two general patterns. Reference to the sketches will make other details clear.

As a brief introduction to the main sequences of the party, I started the film off with scenes of Roy poring

**Able 8mm. amateur outlines simple lighting plans for recording those precious moments of fun and frolic**




• Fig. 1. Four No. 2 flood bulbs in reflectors, approximately eight feet from the subject, will give you good color exposure at f/3.5.

• Light on the background, as well as the foreground, creates the shadowless, high-key lighting desirable for your party pictures.

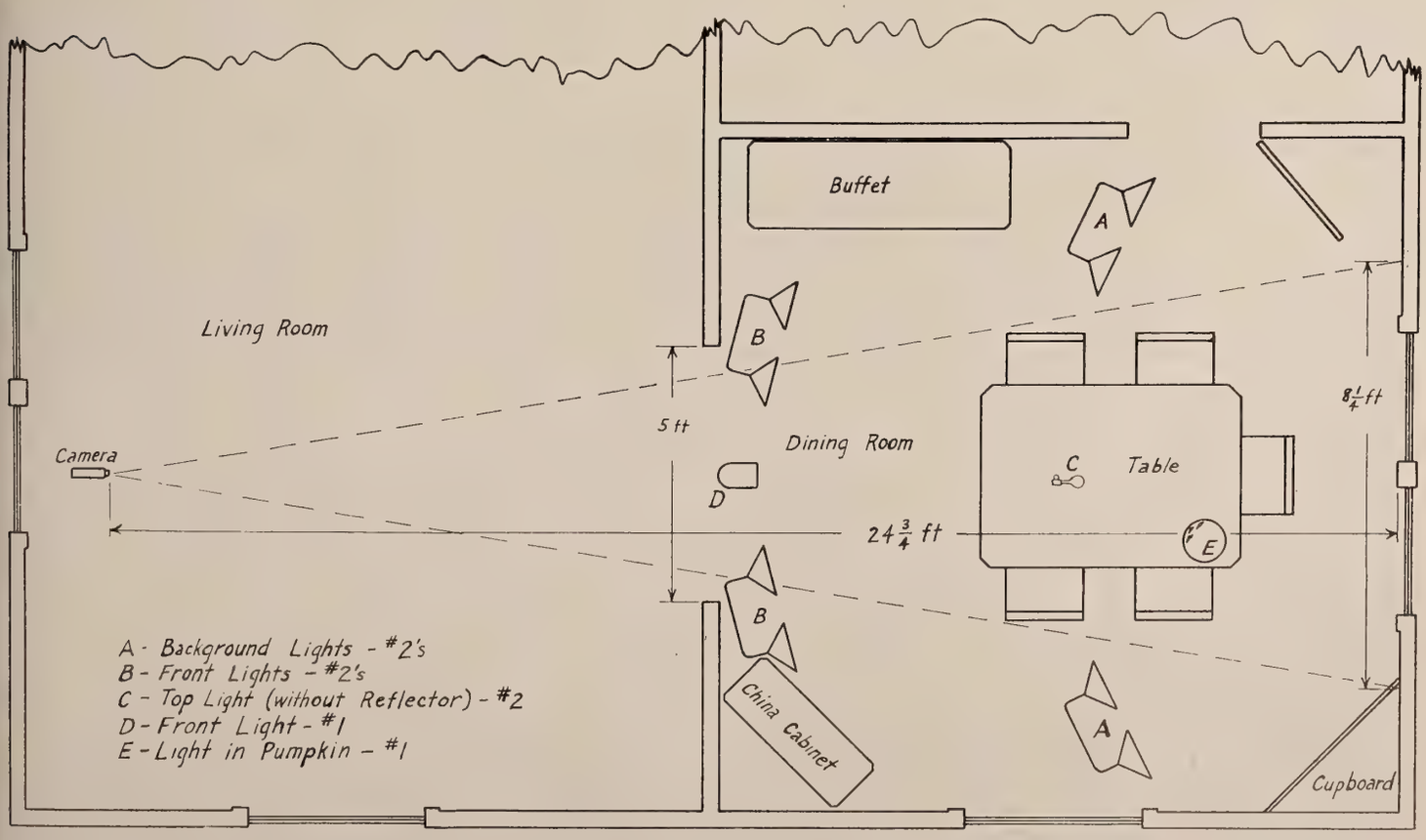
Photographs by Elizabeth R. Hibbs

over children's picture books, as he decides what Halloween costume he would like to wear. Fig. 1 shows the lighting arrangements employed in this scene, with Roy seated at a small table. It was soon evident that a high angle would be necessary, in order to look down on the pages Roy would be turning; yet the camera had to be low enough to show his face in fairly full view. The table was set slightly obliquely, and the camera was aimed toward one of its corners, so that the edges of the table would be at angles to the frame of the picture, and thus add interest and action to the composition.

One pair of reflectors was set up with its axis to the subject being about forty five degrees from the axis between the camera and the subject. They were set as high as they would go, six feet from the floor, about one foot above the camera level. These lights functioned somewhat as a single modeling light would, but obviously the diffused soft shadows from two flood lights are far from those with sharp edges that are obtainable from a single spotlight. However, the effect got in this manner is often considerably more pleasing in color than that resulting from perfectly flat lighting which many amateurs still believe to be essential for Kodachrome.

The other pair of reflectors then was placed beside the camera at a lower level, to illuminate the shadows cast by the modeling lights. In this scene both pairs of reflectors were about the same distance from the subject (eight feet); but in other scenes the modeling lights were placed to advantage slightly closer than the fill-in lights. Where lower camera positions were used, effects with the shadows were a little better. If the lights could have been set higher than their six foot limit, the shadows under nose and chin might profitably have been lengthened. However, the short shadows were noticeable, yet soft enough in most scenes to retain the high key desired.

Before Roy was placed in his chair, the lights were further adjusted to assure uni- [Continued on page 441]




• Fig. 2. The medium shot scene above could have been lighted easily by the author's arrangements as here diagrammed. Key units are the eight No. 2 flood lamps in reflectors (A and B); units C, D, and E dress up the table setting, but contribute little to a basic color exposure of f/3.5.

# ORDERING DUPLICATES

## How the amateur can aid a laboratory and get better service

VIRGIL E. BAUGH, ACL

EVERY filmer has certain movies that to him are priceless and irreplaceable.

They may be records of the children as babies; they may be footage of relatives and friends who are no longer living; they may be films made on vacations that are not likely to be repeated.

You may be the meticulous kind of person who takes such good care of original pictures that they are never scratched nor damaged by repeated projection. More probably you are like the rest of us, and your footage gradually shows signs of wear.

The answer to this problem of protecting precious movies lies in early duplication. It should not be deferred until damage appears. The time to have films duplicated is as early as possible after they are returned from the processing station and are edited. To make this operation as speedy and successful as possible, here are some suggestions, based upon my own experience and upon ordinary common sense. Hopefully, they will be of service to you.

### *When to order duplicates*

It cannot be too strongly emphasized that early duplicating is important. Preservation of the original footage in good condition is thus insured. Then if one duplicate is accidentally damaged, you may still get another.

### *What to send to a laboratory*

The original processed film is required if a good duplicate is to result. A "dupe of a dupe," as the laboratory phrase goes, will inevitably result in an unpleasant loss of definition and color values. The film will, of course, have been edited, which means that it will also have been spliced. All laboratories know of the damage that poor splices can cause in the duplicating operation. When a faulty splice pulls apart in printing, it brings delays by work stoppage, raw stock waste and possible injury to the original film. Therefore, every splice should be tested and examined. If it has caused a lump in the footage or if, on the other hand, it is partially insecure from poor work in editing, it should be remade with great care.

You may have decided that your picture will not be satisfactory without the addition of earlier material that may be itself a duplicate. You may as well face the fact that the duplicate of this mixed footage will not be satisfactory, because you will be sending to the laboratory footage that has the emulsion first on one side of the base, then on the other.

In like manner, it is unwise to mix black and white and color footage in the same picture. While excellent monochrome copies can be made from color originals, your black and white footage obviously should be reproduced only in that medium.

### *Things to watch*

If you include commercial or copyrighted material in your edited picture, you will lay yourself open to possible complaint, should you ever show the picture for any other than strictly amateur purposes. Of course, if you have bought the added footage outright or have permission from the copyright owner to use it in your own movie, you will be protected. It is probably better to omit this extraneous material.

Philip Gendreau

• Many types of damage, even small scratches, can render useless film frames which are an integral part of your family history; protect these records with "dupes."

### *How to pack and ship*

Unless you are sending your film to be duplicated through your cine dealer, you should give the laboratory a clear statement of what you want, in a letter. If you want a reduction print (16mm. to 8mm.) or an enlarged print (the reverse), if you want a black and white print of color footage or a straight color duplicate, you should say so unmistakably.

Pack the film in a can, and then in a securely tied package. The name and address of the sender should appear on the reel, the can and the carton. Of course, the easiest arrangement of all is to use one of the familiar film shipping cases so widely offered.

### *Sample charges*

Duplicating is not an unduly expensive operation, run- [Continued on page 445]

# Items on autumn

## An easy to read roundup of aids and ideas for your autumn filming

JAMES W. MOORE, ACL

OUR advice this month is to grab your camera and run, not walk, to the nearest display of autumnal foliage.

For if there is any subject more rewarding to the amateur filmer, we simply have failed to find it. With modern color emulsions what they are today, you can hardly miss. Yet, to insure your bringing home those hues which will wring applause from your family and friends, MOVIE MAKERS presents this itemized harvest of autumnal hints.

### EXPOSURE

Keystone of your arch of triumph, of course, will be correct exposure. As we see it, your exposures on fall subjects will be just about the same that you have used on summer scenes: *f*/8 for average subjects, front lighted under a bright sun; *f*/5.6 for the same scenes under a hazy sun, and so on. But, just to check our ideas with those of the practicing amateur, we put the problem of fall exposures up to one of the hobby's ablest filmers. His reply:

"*As far as I can recall, my exposures last fall were identical to those of my summer shooting—more or less around* f/8, *depending on the general tone of the subject. This refers, of course, to filming under the most favorable conditions, with a bright sun and brilliant blue sky.*"

• " . . . don't overlook the eager youngsters prowling through the 'punkin' patch . . . "

Palmer from Monkmeyer

Luoma from Monkmeyer

• "Look for the drifting pall of autumn fires, the gentle curl of smoke . . . "

### SIDE OR BACK LIGHTING

Probably the majority of your fall filming will be done with front lighting, to record the full warmth and richness of the colors. But you will not want to overlook the brilliant dramatic effects created by the sun coming from the side or from behind occasional subjects. Try this position in long shot on a towering tree of flaming orange and in closeup on a delicately veined spray of yellowed leaves.

Your basic exposure for side lighted subjects, under a bright sun, will be *f*/5.6. Or, if you are working with a meter, take a closeup reading on the shadow side of the scene and then close down one full stop from this reading. For the back lighted scenes, where you want the full dramatic effect of luminous, glowing color, the same *f*/5.6 is recommended. If it is *detail* in the shadows that you are after, though, you will have to open up a stop from this to *f*/4. It is our guess that you will like the effect filming better. Again, with the meter, read on the shadow side and close down a full stop.

### TIME OF DAY

For summer shooting, the guide books will tell you, the best filming times are from two hours after sunrise until two hours before sunset—but DON'T film during midday! The reason for this latter caution, of course, is that around the noon hours the summer sun is too directly overhead. Because of this fact, the overall illumination is flat; desirable shadows are shortened almost to extinction, and undesirable shadows—those under hat brims and on the features of the face—become heavy and grotesque.

It was our belief, however, that these same rules would not apply under fall conditions. But again we wanted to check it with the experts. The reply:

"*It is my thought that for full, brilliant fall colors, the best filming hours are from ten* [Continued on page 442]

# Welcome to BOSTON

OSCAR H. HOROVITZ, ACL
*Technical Adviser,* Bay State Cine Club, ACL

• Above, Faneuil Hall, the hub of the revolutionary movement in the colonies, flaunts its curious grasshopper weather vane in the face of the clock on the Custom House Tower. Below, in Boston, as elsewhere, the market district is a labyrinth of waiting trucks, piled boxes and narrow alleys.

THE lure of Boston is many sided.

Every American who has not visited this city, so basically a part of our national beginnings, will have imagined what it might be like. But, no matter how much you may prepare for your visit here, you cannot truly know Boston until you have trudged through its twisting streets and visited its centers of old world charm.

We who live in Boston know how rich a field it is for the filmer. We hope that your visit to our city will provide plenty of fine footage to delight you in years to come. In planning to get that footage, we ask you to remember that there are many faces to our Boston. It has the streets and architecture of the Eighteenth Century around the Boston Common. It has beautiful and dignified public buildings. It has modern structures. It has a water front. It has great colleges and schools in its immediate neighborhood. It has suburbs of historical interest and austere beauty. None should be missed by the alert movie maker.

If you come to Boston by train, be ready to walk and look until you are so tired that you will want to rest for hours. If you come by automobile, you must watch your driving through the city, because the traffic regulations are designed to place great dependence upon driving sense and courtesy and because the streets are—in the old part of the city—both narrow and winding. They were cowpaths originally, and the cows set the metes and bounds.

You will need maps, one of Greater Boston, showing the surrounding suburbs, and another, a street map of the city. A good first step is to go on a bus trip of the area. The Gray Line Tours will let you see what you will film later, as they take you well over Boston itself and into its surrounding smaller towns. The circulars provided by the Gray Line Tours will give you a quick survey of what may be seen with their help. On the tours themselves, the guides are well informed. Incidentally, you will find in Boston a delightful change from the curt and rude manners of public servants in some other American cities. Policemen, guides, waiters and attendants are really courteous. They will often make you feel guilty for having put them to so much trouble, yet they appear to enjoy aiding you. Residents will also give you very

**What to film in this city of dignity, beauty, history and charm**

Photographs courtesy Boston Chamber of Commerce

• Above, a bird's eye view of the Hatch Memorial Shell with a "Pops" concert in progress, while bold-arched Longfellow Bridge leads the way to Harvard, M.I.T. and Radcliffe. At right, Tremont Street, with Park Street Church in background, is only one of many subjects personifying Revolutionary history.

courteous help, although some of it may be of questionable value, because the city is really complex and not every Bostonian knows it well. It is wise to check information, however pleasingly given.

But this is enough of generalities. You will find the charm of Boston yourself. Here are a few sequences suggested for your filming, after you have got some idea of the place by bus tours. You may well begin, as does Boston, at its heart and center—the area about the Boston Common.

Title. *If Boston is the cultural hub of America, its own centers of charm are found around the Common.*

Your own pictorial sense will suggest what you want in the way of views of the Common. It is not large, and you can choose camera positions with ease. From the Common, you will progress naturally to Beacon Hill. Here you will find the State House (for Boston is, of course, the capital of Massachusetts) which is about 150 years old, but done in the stately manner of Bulfinch. Going along Beacon Street, you will find doorways of the Eighteenth Century. If the lighting is right, you may be able to get a convincing Kodachrome study of the interesting Colonial window glass, with a purple tinge, to be found in many of the houses.

Going up the hill to the west, you will find Louisburg Square, one of the most perfect Colonial residential areas of any large city in the country. Practically every house front is superb cine fare. The square is small, and you can find good camera viewpoints for long shots of it. In addition to Eighteenth Century doorways, you will see old iron grillwork. It is difficult to know when to stop, in recording this antique gem. On Cambridge Street is the Otis House, built in 1795.

Visiting the nearby Ritz Carleton Hotel roof, you can get some long shots for later editing into your Boston footage in appropriate places. You should film the Charles River Basin, to the west, the Boston skyline in several directions, and, as a variant to your closer views, several long shots of the Boston Common and the Public Gardens, to the east.

Title. *More lively, though no less a civic center, are the Public Gardens.*

Coming to the street again, you can cross to the Public Gardens, pausing to film the [Continued on page 436]

• For relief from the heavy sweep of history, turn to the Public Gardens, where ducks and tots in swan boats disport amid planned gardens and man made lakes.

• David Decker and Joan Jessup, 4-H Club members, provide the simple continuity of Minneapolis Club film.

• The countless products of 2500 4-H Club exhibitors create lively competition of all State or county fairs.

• Left to right, Harold Bronson, Dr. Leonard Martin, ACL, and Earle Ibberson, ACL, three past presidents of the club, shoot the races.

# A CLUB FILMS A FAIR

THE Minneapolis Cine Club, ACL, had been looking for a group project that would bring into action the combined talents of a majority of its members.

Thus, when William S. Block, ACL, the retiring president, suggested the State Fair, it was a case of chain reaction. Minnesota, as you should know, has one of the biggest and finest of all fairs; but it had never been adequately pictured in movies, either professionally or privately. We determined to try it.

## ARRANGEMENTS WITH FAIR

"Give us the film," said the planning committee to the fair management, "and we'll present you with a mighty useful copy of what we get."

The fair officials came through handsomely, adding the services of an electrician, all needed equipment for supplying current to the lighting crews, and 100 percent cooperation from all personnel. In exchange, they will get their copy of an 800 foot 16mm. Kodachrome production, packed with publicity values—and mighty pretty as well.

The commercial aspect of the film was purely incidental. No strings were attached by the fair management. The club was given carte blanche, and no shots were begged or barred. The club's plan was for a picture that would tell the story of this many sided show as it really is—not as the fair board might wish it to seem. It was to be a demonstration, first of all, of the collective skill of the club's participating members, and only incidentally commercial.

## MANY TAKE PART

"Don't make the mistake of letting this be simply a chore for the half dozen or so best operators," warned one of the old timers.

That set the project policy—which was to bring in as many cameras and as many members as possible. As a result, from first shot to last snip of the cutting knife, more than thirty of the club's 16mm. contingent were in action, along with several of the 8's. In all, nearly half of the total membership took part.

The job required much organization. G. L. Larson, ACL, newly installed president, took over with a project dinner which brought out most of the interested members. Appointments followed in rapid fire: Past president Earle Ibberson, ACL, to be director, with Warren Reynolds assisting; Glenn Thompson and Carroll Michener, ACL, to devise continuity.

## LAYING OUT THE PLAN

It was decided at once that the scheme should be simple. The one concession to story line was the Jim and Betty 4-H Club team. The fair was to be seen through the eyes and over the shoulders of these attractive youngsters.

4-H Clubbers, you should understand, are very near to the heart and center of all agricultural fairs, and 2,500 of them were exhibitors and visitors at this year's great Minnesota show. Almost any pair of these youngsters could have been the film's Jim and Betty; but for practical considerations a Minneapolis boy and girl, David Decker and Joan Jessup, were cast for these rôles. The opening shots show them entering the main gates, and, as they move about the grounds, they serve to introduce successively all

Photographs by John Lauber, ACL

# Forty members of the Minneapolis Cine Club, ACL, cooperate smoothly in picturing Minnesota's great State Fair

CARROLL K. MICHENER, ACL

the picture's excursions, adventures and activities.

The continuity committee outlined twelve major filming assignments, each to be handled by a separate crew; Director Ibberson's first job was naming the chief cameramen and their teammates. The crews were instructed at a luncheon meeting near the opening date of the fair, and some of the operating groups made special reconnaissance surveys in advance of the opening. To reduce weather hazards as much as possible, shooting began on the opening day and pressed forward on schedule with every available stretch of sunshine. Fast processing of the first shots made retakes possible, when necessary, before the fair's end.

Fun? No end! Hard work, too. Tired "dogs" are synonymous with all fairs, but the feet of most of the filmers were doubly tired. In fact, this suggested the chief element of humor planned for the picture—a "running gag" involving feet, thousands of them, focused finally on one pair which successively became draggier, limper and hotter, ultimately winding up under a gardener's hose and the friendly solace of foot ease and adhesive tape.

## HUMAN INTEREST FEATURED

Much was made of atmosphere—the kiddies munching pink spun sugar; the fat man and the pronto pup; the girl with the doll won from the weight guesser; the photographer tintyping his customers behind the bars of the "county jail"; the tired farmer asleep on the hay beside his pig; the "hit it hard" sledge hammer; the barker's "Hurry, hurry, hurry! They're ice cold, they're red hot"—all the innumerable closeup flashes of face and costume and gesture that are as much the essence of a fair as are the butter and the bees.

Production activities were various: John Lauber, ACL, climbing the windmill to shoot a grandstand crowd; Robert Spees coaxing the pretty farm lass to ride a tractor; Jerry Peterson persuading the midway folks to orientate themselves to the sun; Ibberson's valiant effort to pose the 910 pound Berkshire boar; Larson filming the hospitalization of a heat prostrated calf.

## LIGHTING PROBLEMS

Shooting interiors was one of the biggest jobs. For this work five men were chosen: Stanley Berglund, ACL, Robert Kleinman, Ray Kullberg, Thompson and Reynolds. Others were brought in to assist. The basic lighting equipment included four No. 4 Photofloods.

The Jim and Betty sequence was made by Stephen Boyles, Dr. Earl Henrikson, ACL, Larson and Lauber. This required plenty of ingenuity, but it was a pleasant assignment and full of fun.

James Brown and Harold Armitage drew the horses, with Ibberson and Larson assigned to the cattle. Pigs, poultry, sheep and other livestock fell somewhere in between these teams, which were getting right down to the State Fair's most picturesque essentials.

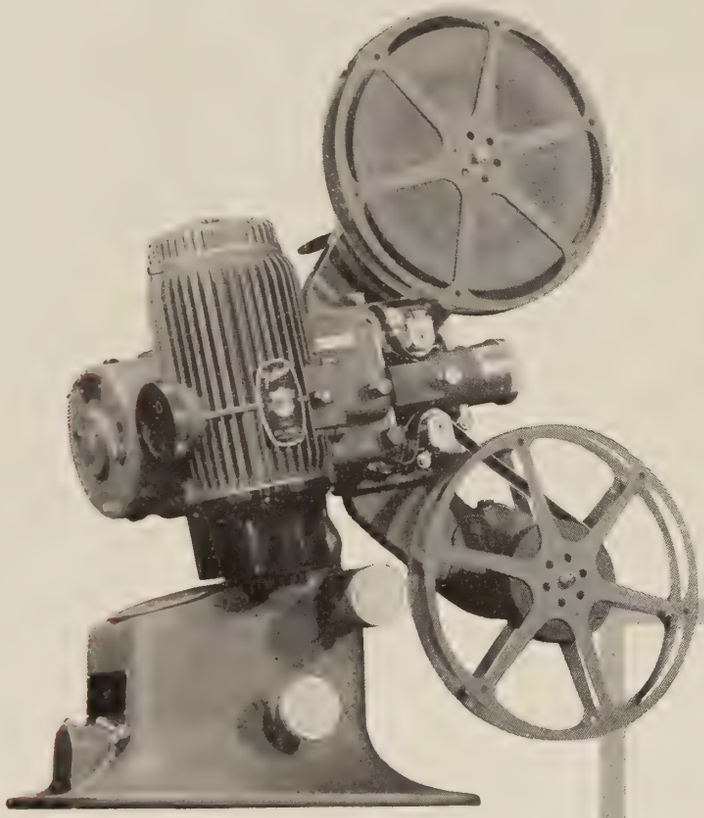
Up on machinery hill, where [Continued on page 438]

• Four No. 4 flood lamps and a keg spotlight comprised the major lighting units on many difficult interior scenes.

• A pretty farm lass heightens the attraction of even the newest tractor, reproving the value of human interest.

• Pink spun sugar, "hot dogs" and cold drinks all were featured in a lively sequence on the midway.

# You'll see your movies at their brilliant best with one of these



Filmo Diplomat

Filmo Showmaster

16mm

## Filmo Showmaster...16mm

Capacity for reels holding up to 2000 feet of film makes this projector popular where uninterrupted programs are wanted. No need to change reels for 1⅓ hours! Pictures are brilliantly illuminated by the 1000-watt lamp and efficient B&H optical system which includes an F1.6 Filmocoted lens. Other features include two-way tilt, reverse, fast power rewind, and error-proof threading with B&H Safe-lock Sprockets and guards.

## Filmo Diplomat...16mm

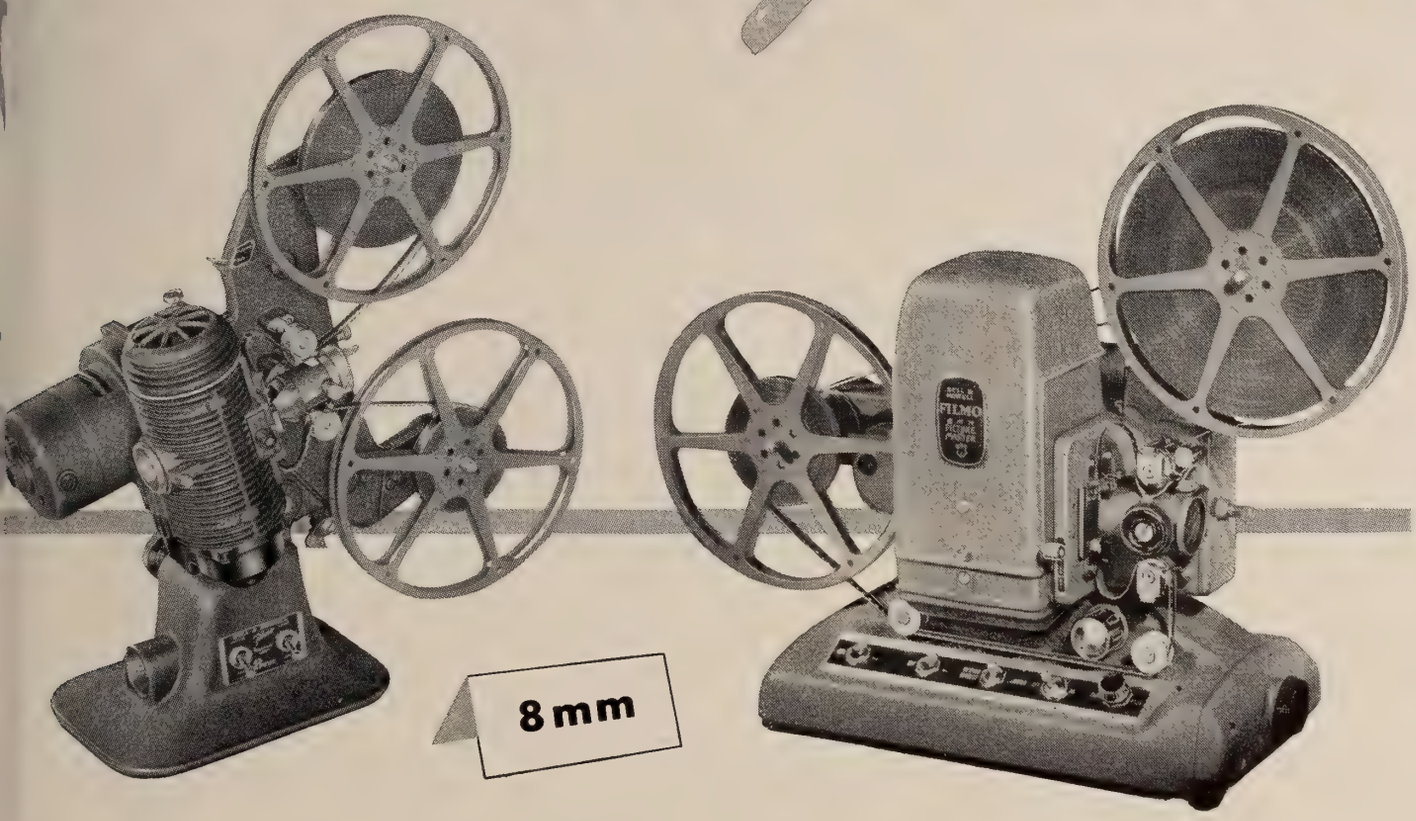
This improved B&H projector has new, vertical, heat-radiating fins which keep the lamphouse even cooler than before. Brilliant pictures are assured by the 1000-watt lamp and the highly efficient B&H optical system with fast F1.6 Filmocoted lens. There's a lens focus lock, radio interference eliminator, reverse, and fast power rewind. All-gear drive—no chains or belts inside or outside. Safe-lock Sprockets and guards prevent incorrect film threading. Film capacity, 400 feet.

Filmosound

## Filmosound...16mm

With this superb projector you can make theater-quality presentations of professionally-made sound motion pictures in your home, church, or club. It has ample capacity to serve auditorium audiences, yet is compact and easily portable. Widely accepted as the finest 16mm sound film projector, it will show your own 16mm silent films, too. Easy to use—school children quickly become skilled operators.

# Filmo Projectors




## Filmo Master 400 . . . 8mm

Brilliant screen pictures are assured by direct-beam optical system, F1.6 Filmocoted lens, and 500-watt lamp. Perfect picture steadiness results from the camera-matched film registering mechanism. Capacity for 400-foot film reels permits a full 33 minutes of uninterrupted projection. Other fine features include power rewind, metered lubrication, "floating film" protection, separate lamp switch, and clutch for "still" projection. Silent, all-gear drive—no chains or belts inside or outside.

## Filmo Picture Master . . . 8mm

An all-new projector with every feature you could ask. Shows brighter pictures than any other 8mm projector, regardless of lamp wattage. The 750-watt lamp is mounted *base up* to give maximum light longer. F1.6 Filmocoted lens. Controls are conveniently grouped on the base. Other fine features include exclusive B&H Safe-lock Sprockets and guards, hinged film gate for easy threading, self-locking tilt, pilot lamp, power rewind, reverse, and provision for "still" projection.

1907 40th ANNIVERSARY 1947

*See your B&H dealer for descriptive literature on this or other B&H equipment, or write Bell & Howell Company, 7143 McCormick Road, Chicago 45. Branches in New York, Hollywood, Washington, D.C., and London.*

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Since 1907 the Largest Manufacturer of Professional Motion Picture Equipment for Hollywood and the World

16mm. scenes by Alvaro Chavarria Nunez, ACL

• The pleasant pictures above are five stages of reproduction away from the original! These are: (1) a 16mm. Kodachrome frame, 5/16" by 6/16" in area; (2) a monochrome negative, 1-6/16" by 1-14/16" in area; (3) a glossy print, 3⅛" by 4¼" in size; (4) a halftone engraving, 2-13/16" by 3-13/16" in size; (5) letterpress printing, as you see it here.

# PICTURE PRINTS FROM YOUR MOVIES

## How one amateur enlarged his 16mm. film frames to 8 by 10 inch prints

ALVARO CHAVARRIA NUNEZ, ACL

SOONER or later, every amateur filmer finds himself wishing for paper prints of some of his movie scenes. There is that certain frame which *just* catches the elusive charm of your youngest! There may be irreplaceable pictures of loved ones now gone. . . . If, you say, I could only enlarge these into prints!

Now, as far as I have read in our fascinating hobby, it would seem that the simplest way of making such frame-enlarged prints is through the use of the Kodak 16mm. enlarger. This, as you may know, combines the chassis of a standard No. 616 folding camera with a film clamp arrangement mounted over a tiny fixed focus lens. But this excellent accessory seems to be no longer available, nor has it been since before the war.

In my still picture darkroom, however, I did have a regular (though simple) projection enlarger—and I determined to make a try with it. It was equipped with a 3½ inch focal length lens opening to *f*/4.5 and a General Electric 150 watt white glass enlarging bulb (No. 212). My problem, of course, was to start with a positive transparency (a frame of 16mm. Kodachrome) in the negative carrier of the enlarger, then to project it on a sheet of sensitized film, which could (after development) be used as a monochrome negative for still further enlargement to a paper print. My first step was to cut a black paper mask for a single 16mm. frame held in the negative carrier. Since this frame is obviously small, I had to raise the enlarger quite high in order to project on the easel an image 1⅜ by 1⅞ inches in size.

I had decided on these dimensions, since they represented just half the area of the 2¼ by 3¼ inch sheets of a film pack—and the use of such a film holder was part of my plan. But first I had to arrange the focus of my tiny original. Taking an empty film pack, I inserted in it a sheet of ordinary matte white paper, across which I had drawn a single black line to divide it into two of the 1⅜ by 1⅞ inch areas. The focus and the exact field of the projected Kodachrome image were determined in relation to one of these areas.

So far, I had been working under the full illumination of the darkroom. But, for the actual enlargement of the Kodachrome image on the sheet of panchromatic film, you will need to operate, for the moment, in total darkness. It is not difficult. Taking the focusing film pack from its marked position, you simply slip in its exact place a similar film pack charged with a full sheet of negative material. Two exposures are then made—one in each area—of the Kodachrome frame on the sensitized sheet of film, and the latter is developed according to your usual still picture procedures. Be sure to shield your enlarger to block off stray light.

In my experiments, I used a Plus X emulsion and developed it in Kodak Microdol for fine grain results. Your exposures will vary. To achieve the maximum of image sharpness, as well as to lengthen the exposure time to measurable limits, I stopped down my enlarging lens to a full *f*/16. At this aperture, my lighter frames seemed to do well at one to two seconds, with the darker ones running from two to three. I believe that still better results might be obtained if your lens will permit an aperture of *f*/22, or even smaller.

A series of test exposures is indicated, of course. But in any case, I was able to produce negatives in this way which I have since enlarged to 8 by 10 inch glossy prints. They are not salon pictures, of course. But they are far better than no pictures at all. Thus, if you have your own enlarger, or if you can borrow the use of one from a still picture friend, why not try out this system with those treasured frames? I think that you will be happily surprised at the results.

# WE FILM A TURTLE

## What was done to get a naturalist's record

LYNWOOD M. CHACE

IT IS one thing to take a snapping turtle's portrait and quite another to show its life cycle.

Having had quite a few years of experience with inhabitants of the fields and woods, I know what happens in the life of the snapping turtle; but matching one's wits with these creatures and being at the spot when some of their most important duties are performed is something that takes planning. Then, too, there are lighting problems. If and when these activities occurred, how could I tell whether the lighting would be suitable for camera work?

In mulling over how all this could be accomplished in a setting that would be right for good filming, I came to the conclusion that the first thing necessary was a pond with authentic surroundings, in a spot where sunlight would be available from early morning until late in the afternoon. In such a setting, I would have my subjects where I could study them. The only solution was to have a pond constructed near the house, and I secured the services of a contractor and constructed a pool twenty feet wide by forty feet long.

When the pond was completed, I went into the swamps, collected water plants and placed them in and around the pool. All this was not done in one day. Many trips to swampland had to be made before the setting was properly arranged.

At one end of the pond, I made a sandy beach where Mrs. Snapping Turtle could lay her eggs, because that was the sort of spot she would want. After working strenuously for about a week, I had my pond ready for occupancy.

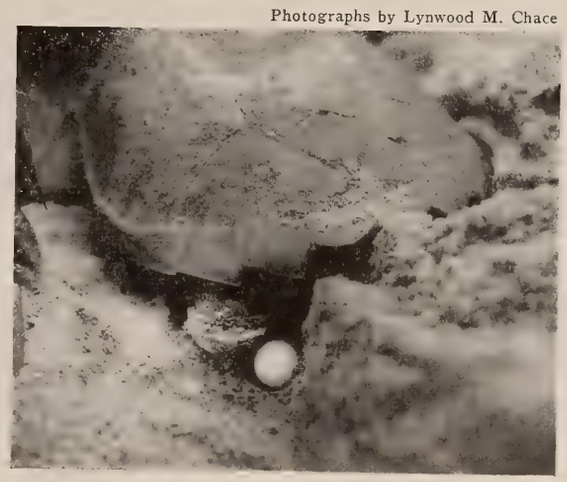
The next thing on the program was the actors. I had not had the time to go hunting for them myself; so, I inserted an advertisement in our local newspaper and in the news broadcast on the radio, announcing that I wanted some snapping turtles and also the eggs. The advertisements brought speedy returns; for, within three days I began to get results and in two weeks I had fifteen specimens in my pond and eighty four snapping turtle eggs. I buried the turtle eggs in the sand pile which I had carted to my homemade lake.

One of the sequences I was planning to film was of the baby turtles in the process of hatching from the eggs. I knew that it took three months for turtle eggs to hatch, but I wanted to know the exact minute when this was going to happen. The only way to be certain was to have some way of checking on the turtle eggs; yet, it would not do to interfere in any way with the process of incubation. A piece of plate glass was set upright in a hole dug in the sand, and the turtle eggs were placed in the hole down one side of the glass and covered.

I then scraped the sand away from the back of the glass, so that I could see what was happening to the eggs at any time. The arrangement was entirely successful, and I was able to film the whole process of hatching.

Then came a much more difficult problem—getting the sequence of Mrs. Snapping Turtle in the act of laying her eggs. I had fifteen specimens in the pond; and the special sand beach was just right for a turtle inclined to lay eggs. But when would this happen? It was just a matter of patiently waiting [Continued on page 439]

Photographs by Lynwood M. Chace



• Long patience was finally rewarded with the sequence of a female snapping turtle in the act of laying eggs.

• With the aid of a plate glass window set in the sand, the snapper's hatching process was completely filmed.

• Motherly as this shot might appear to the layman, these small turtles were on their own from the day they hatched.

# AMATEUR CLUBS

## What organized groups are doing everywhere

**Salem starts** The Salem (Ore.) Movie Club was organized recently with a membership of thirty five and a full staff of officers.

Henry E. Morris, ACL, was elected to be the first president of the club; Charles Edwards, the vicepresident; Walter Morse, the program chairman, and Clayton Jones, the secretary.

In the short time since the club has been in existence, the members have already held a picnic supper which featured both screenings and filming outdoors and they have chartered a bus for a movie making jaunt to a rugged section of the seacoast near Salem.

**Election at Trenton** Winding up their twelfth year with a ladies night and an election, the members of the Trenton (N. J.) Movie Makers picked an excellent slate of officers for the new season.

Stephen C. Kovacs was chosen as president, Roger R. Bell as vicepresident, Claire Garretson as secretary and Harold E. Cranmer, ACL, as treasurer.

The accompanying program consisted of three films: *Falls, Falls and Waterfalls*, by Mr. Kovacs; *A Trip to Mexico*, by Edward Cook, ACL, and *Sound Films*, by John Kisko.

**Summer souvenirs** Picnics galore filled club programs as the summer months drew to a close. Bus trips, movie cameras, potato races, baseball bats and good food were much in evidence.

La Casa Movie Club, ACL, of Alhambra, Calif.; the Amateur Motion Picture Society of Albany, N. Y., ACL; the Amateur Motion Picture Club, ACL, of St. Louis; the Westwood Movie Club, ACL, in San Francisco, and the Minneapolis Octo Cine Guild were exponents of this Americanized summer banquet.

**Los Angeles "gadgets"** A helpful start towards solving the minor difficulties in a new season of movie making was the "gadget" night sponsored by the Los Angeles 8mm. Club. Ideas were exchanged and "gadgets" were judged and awarded prizes.

In addition, Herman Hack showed his remade version of *The Frontier Preacher Reads the Bible*.

**Metro presents** Programs in September for the Metro Movie Club of River Park, in Chicago, included *Doghouse Blues*, by Earl H. Sparks, ACL; *Reflections*, by Henry E. Hird, FACL; *The Black Widow*, by Carl Frazier, ACL; *Florida Vacation*, by Dr. C. Enion Smith, ACL, and *Go West Young Man*, by M. E. Kienappel.

**Utah screens** The prize winning films of this past movie making season were screened, in accordance with custom, at the August meeting of the Utah Cine Arts Club, ACL, in Salt Lake City.

Included on the program were *Killers of The Wasatch*, by LeRoy Hansen; *Excerpts from a Diary*, by Theo Merrill, ACL; *Sunny Side Up*, by Al Londema, and *Worth Scouting For*, by Al Morton, FACL.

**Los Angeles exposition** In perfect summer weather, 643 persons attended a trade exposition sponsored by the Los Angeles Cinema Club.

Having eaten a delightful Bar-B-Que dinner at the Los Angeles Breakfast Club, the members of the cinema group and their guests went on to see new cameras, lenses, tripods and items of all descriptions.

This first annual exposition and tournament included not only the trade show, but also the screening of pictures sent to the Los Angeles Cinema Club by other cine units for a group contest. The winner of the trophy was the Long Beach Cinema Club, with its production, *The Farmer's Daughter*, made by Clarence Aldrich, ACL.

**Program in Auckland** *Rangitata*, by C. Hawkins; *Aotearoa*, *Savage Memorial* and *Corinthic*, club productions; *Parade of the Years*, by H. Reynolds, and *Waitangi* by N. Hicks, the president of the club, were featured on the latest program of the Auckland 8 Movie Club, ACL, in New Zealand.

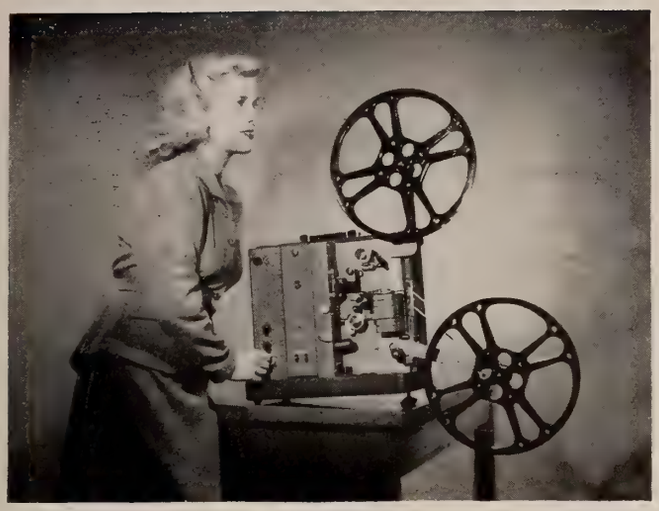
**Walla Walla slate** From the Walla Walla Cinema Club, ACL, in Washington, comes the roster of officers for the coming season. J. J. Laughlin was made president; J. L. Lutz, vicepresident; A. Beck, treasurer, and Mrs. E. W. King, secretary.

**Chicago contest** The winners of the annual film contest of the Associated Amateur Cinema Clubs, in Chicago, were as follows: in the 8mm. division, *Yuletide, 1946*, by Donald Hope; *Brief Utopia*, by J. L. Rokop; *Duane's Holiday*, by J. J. Janoweicki; *Sunday Morning*, by Stanley Yasbec; *Our Vacation*, by Mr. Janoweicki. In the 16mm. division the

[Continued on page 446]

Jack O'Brien

• Almost a perfect match, the two pictures above show over 600 members and guests of the Parkchester Cine Club, in New York City, attending the club's sixth annual movie show at the St. Helenas auditorium.



• The latest Victor 16mm. sound projector, the Model "400", combines greatly simplified operation with a marked reduction in weight.

• In reality a vest pocket edition, the new General Electric PR-1 exposure meter above takes on gigantic proportions.

# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

JAMES YOUNG, ACL

**RCA** Weighing only thirty nine pounds and freshly styled and engineered throughout, the new RCA "400" 16mm. sound projector is marked by two novel operational features: a new tilt-wheel for raising and lowering the projector by finger-tip operation of a small dial; "theatrical type" framing which adjusts the position of the film in the gate without moving the aperture plate.

Two models of the "400" projector will be available. One will provide both sound and silent speeds, while the other will operate at sound speed only. The projector is manufactured by the Radio Corporation of America, RCA Victor Division, Camden, N. J.

• At left: After twenty two years with the Eastman Kodak Company, Harold M. Bennett recently retired as manager of the Cine-Kodak sales division.

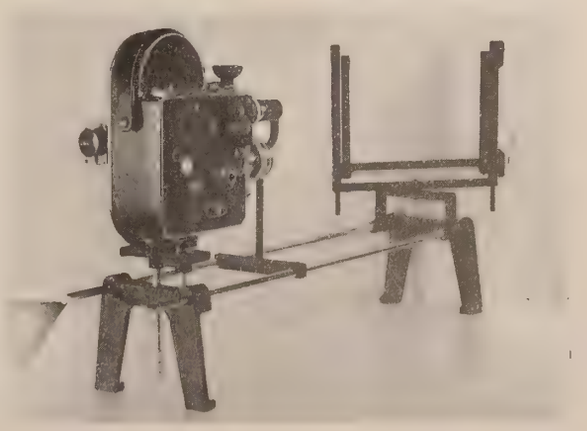
**Meter for G. E.** Hailed as "the meter with a memory," a new General Electric exposure meter, Type PR-1, will be in the hands of photographic dealers the first of this month.

Outstanding among its many features are a pointer-locking mechanism, which "remembers" the light seen by the photocell; a louver-coupled dial, which "remembers" to shift the meter, automatically, from high light to low as the scene requires, and the trident analyzer, a three pronged pointer, which reminds the operator to check the range of light on the subject.

The PR-1 meter offers a complete combination of stop numbers and shutter speeds for still camera work and, on a separate dial, calibrations for movie exposures extending from eight to 128 frames a second. The instrument has a sensitivity range of from 0.4 to 4,100 candles a square foot, when used in its normal function as a reflected light meter. An incident light attachment extends this range to 61,000 foot candles, for direct measurement of the light falling on the subject.

**Royal-X** An extremely sturdy, low cost titler that will accommodate 8mm. and 16mm. cameras of all sizes and weights is being offered by Royal-X Cine Products, 264-39th Street, Brooklyn 32, N. Y. The titler, which is assembled on twenty four inch rods, features solid metal feet that may be bolted to the wall for a vertical titling setup or to the table for unshakable horizontal shooting. A ball pin enables the title frame to be locked into normal position. Titles may be swung from either the top or the bottom of the frame, which allows a maximum title area of 5⅛ by 3⅞ inches. The titler, in addition to normal effects, permits flip

[Continued on page 446]



• At right: Handy, of low cost and sturdy, the newly released Royal-X titler will make flip flops, zooms and turn arounds as well as the normal titling effects.

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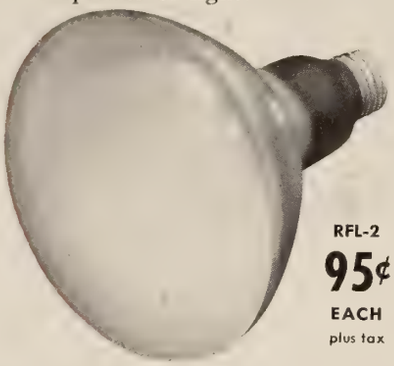
*You'll* like *them* . . . because built-in reflector not only gives compactness, but lighting that's uniform. 6 hour life. Two types for two spreads of light:



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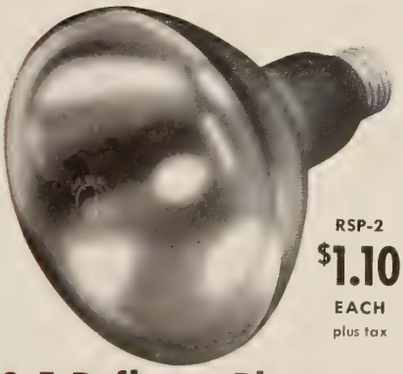

RSP-2
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**G-E Reflector Photospot**

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. . . and get the most out of your movies with a G-E projection lamp

*Remember... for any photographic purpose*

**G-E LAMPS**
GENERAL ELECTRIC

## Welcome to Boston

[Continued from page 427]

seal of the City of Boston, which is on their iron gates. You will want footage of the swan boats—which have been used by generations of Boston youngsters—the ducks, pigeons and other birds and the fine planting. A statue of George Washington unites the New England flavor that is Boston with the broader current of the Revolutionary War.

Title. *The placid waters of Charles River Basin join the ancient culture of Beacon Hill to the modern science of Massachusetts Institute of Technology.*

Turning west again, you should go over to the Charles River Basin, with its impressive views of Cambridge, across the water. It may be well to get a long shot of Massachusetts Institute of Technology, across the Basin, for it shows up best from the Boston side. The Esplanade is a beautiful stretch of road, along which you will find, on the left, the interesting rear views of older Boston homes, and, to the right, the Hatch Music Shell, where the famous Boston "Pops" orchestra gives its open air concerts. Here also is the Community Boathouse, where, in season, will be found many colorful sailboats.

Title. *North of the Boston Common lie the meandering streets of history.*

A good place to begin this sequence is at the Park Street subway station, on the corner of Park and Tremont Streets. The Park Street Church, with a beautiful spire, will start off the tour. Next to the church is the Granary Burial Ground, with graves of John Hancock, Robert Treat Paine and Samuel Adams, three of the signers of the Declaration of Independence. Paul Revere, James Otis, the victims of the Boston Massacre and Benjamin Franklin's parents also rest here. Going up Tremont Street, you will find King's Chapel, originally a Church of England possession, which early in the days of our national independence became a Unitarian Church. It is the cradle of American Unitarianism. Its burial ground has Colonial gravestones. Its interior is still equipped with the original Church of England chancel, pews and gallery. Down School Street are the Old City Hall, the Old Corner Bookstore, built in 1712, and the Old South meeting house, dating back to 1729. Walk up Washington Street to the Old State House (1713) and, at its rear, pause for footage of the Boston Massacre sidewalk and street markings. Go on to Faneuil Hall (1763), the "Cradle of Liberty." Film its curious grasshopper weather vane and the statue of Samuel Adams, nearby. At Faneuil Hall Market (1826) you will find good marketing scenes.

A short walk will bring you to Commercial Street, which is the old business area of Boston, with its amazing congestion. You may want to return to the Parker House, for some luncheon with the still excellent Parker House rolls, or you might try Durgin-Park's or The Blue Ship Tearoom, on "T" Wharf. On Atlantic Avenue stands the office of the Captain of the Port, where, if you want to film the waterfront, you must obtain special permission, since the war is not yet technically ended. If you have any energy left, it should be devoted to filming Paul Revere's home and the Old North Church, where Revere displayed his famous lantern.

Title. *Learned Cambridge lies just across the Charles River.*

You can approach Cambridge through Charlestown, as the latter place has two items of interest—the Bunker Hill Monument and the Navy Yard, where you will find "Old Ironsides." Your own knowledge of American history will have made you familiar with them. Cambridge has sheltered the heart of New England's intellectual life for many years. You will have got the long view of Massachusetts Institute of Technology during your visit to the Basin. Some closer views are rewarding. Harvard University and Radcliffe College offer fine architecture. Harvard Yard is old and dignified. In Cambridge are Longfellow's home (used by General Washington as a headquarters in the War of the Revolution) and houses lived in by other literary figures. Before you know it, you will be ready to give up filming for the day and hunt for dinner and rest.

Title. *Cultural Boston is fond of Huntington Avenue.*

Follow Huntington Avenue out to the Museum of Fine Arts. The building is excellent and its surroundings are delightful. On the Huntington Avenue side is the Dallin statue, *Appeal to the Great Spirit*, which will provide a good shot. The Museum's rear view is pleasing. Here is a statue of John Endicott. Returning to the center of Boston down Huntington Avenue, you will find Northeastern University, the Opera House, Symphony Hall, Horticultural Hall, the Mechanics Building and the Christian Science Mother Church and Publishing House. Closer to the center of the city in Copley Square you will find the Public Library, Trinity (Episcopal) Church, with a statue of the great preacher, Phillips Brooks. Old South Church (1669), one of the most ancient structures in Boston, is nearby.

The number of sequences devoted to the suburbs of Boston must depend upon the time at your disposal. The Gray Line Tours circular will tell you what you may want to film. Lexington, with its Battle Green and the Minute Man statue, is rich in historical interest, as is Concord. Sudbury has the Wayside Inn.

One problem in filming Boston is

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**2.** Wide volume range makes projector suitable for use in home, club, or auditorium.
**3.** Superb tone reproduction is obtained from any type of 16mm. sound film (including "dupes" of 16mm. originals and reduction prints from 35mm. originals) through the Fidelity Control.
**4.** Tonal balance to suit room acoustics and listener preferences is readily obtained with tone control.
**5.** Choice of six projection lenses, ranging from one to four inches in focal length, makes possible "tailor-made projection" regardless of screen size or projection "throw."
**6.** Microphone or phonograph can be attached when commentary or background music is desired with silent films.
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**8.** Attaching microphone or phonograph gives you a complete public-address system.
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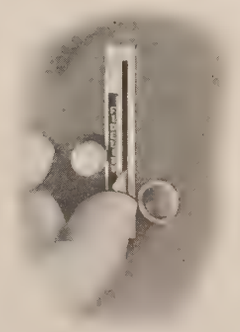

**This Fidelity Control assures superb tone reproduction with any 16mm. sound film —whether sound track is on "near" or "far" side of the film.**

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the lighting. Some of the most interesting buildings, from the historical viewpoint, are overshadowed by tall, modern structures. A fast normal lens and a fast wide angle lens are really needed. Boston is not easy to film, but patience and care will help very greatly. When one is recording a place that is so intertwined with our early national history, a special effort is worth while.

## A club films a fair

[Continued from page 429]

Spees presided over a farm equipment display, there was more of the purely agricultural motif to film; appropriately Spees captained the job with Albert and Wilford Anderson, ACL, cooperating.

Barrels of sport, of course, and full of color and action was the midway; there the operators were that spry and humorous trio, Howard Fields, Monroe Killy and Peterson.

Dr. Leonard Martin, ACL, was right at home—and so were his cohorts, Carroll Davidson, ACL, W. E. Nelson and Lauber—in the grandstand. Their assignment was the motor and horse racing and the grandstand crowds. The night work in this setting fell to Elmer Albinson, Grant Perl, Wilford Anderson, ACL, and Fields. Type A Kodachrome, of course, was used here to record the excellently illuminated vaudeville stages and the fireworks.

General 4-H Club activities and settings were the assignment of Robert Erdman, Ray Lynch and Block, whose work tied in with the Jim and Betty sequence.

Atmosphere and humor were specifically in charge of Michener and Reynolds, but all operators took a hand in this. The fleeting incident, often so essential for recording the spirit of place and hour, can be caught only by the camera that is on the spot and set for action.

Care was taken by all teams to provide the essential variety of angle and distance, with emphasis upon closeups. The very nature of the ensemble, however, with its spaces and masses, required particular attention to flashes of buildings, of crowds and of typical overall backgrounds. Harold Bronson, Reubin Skarnes, Martin, Davidson and Nelson were entrusted with these matters, along with montages and on-the-scene titles. The regular titling fell to the skilled hands of Dr. Martin.

Few instructions went to the operating crews. Director Ibberson gave his men full opportunity to develop their own ideas and to use their accustomed techniques and equipment. It was anticipated that many a post mortem would convert individual experience into valuable training for the next job.

Cutting and editing the final con-

tinuity was a formidable job that fell to a large group, involving more or less the operating personnel, but bringing in also the talents of members who were able to do studio, but not field, work.

From every point of view the club's first big group filming project was a success. But, even if it had been otherwise—and again we come to the sage words of Old Timer—it was a profitable thing to do. Why a club, if there is no club activity? And why a movie club, if it doesn't make club movies?

## We film a turtle

[Continued from page 433]

and hoping that a turtle would crawl out of the pond one day and put on her act.

Two months passed and nothing happened, and the constant vigil was beginning to tell on my partner and me. One evening, we were busily engaged in drilling a hole in the concrete floor of the pond to insert a sub pump, so that we would be able to drain it, as the water had to be changed. The pond was empty of water at the time, and the turtles were all up on the embankment walking about. My partner had just started off to get a drill when he noticed a snapping turtle digging in the sand. On further examination, we came to the conclusion that "this was it."

We certainly were caught off guard. All the movie making equipment had to be brought to the scene and set up. It was about eight o'clock, and darkness was falling so rapidly that artificial lighting had to be used. I have never worked as fast as I did that evening. The turtle, by now, was making great progress with the hole in which to lay her eggs.

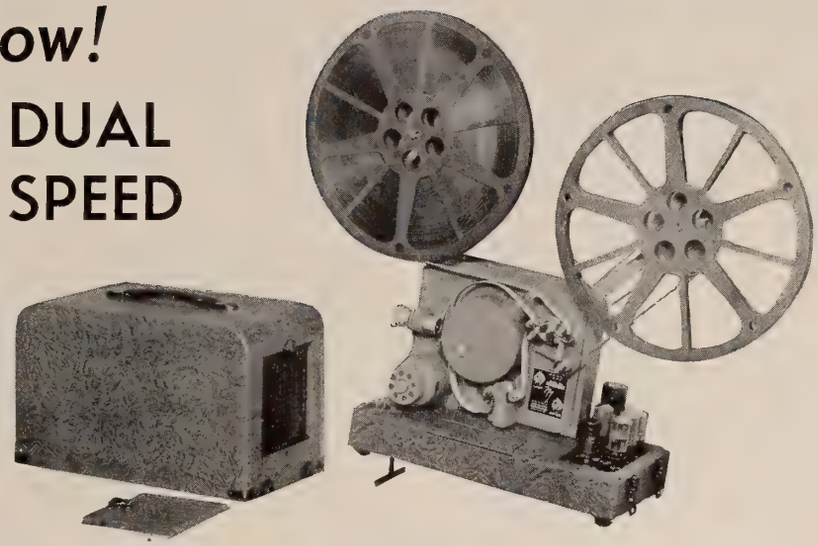
I rushed into the basement of the house to connect a 100 foot extension cable and run it out to the pond. Wire fencing enclosed the pond, and this had to be cut with wire clippers in order that the camera and equipment could be brought close enough to the spot that the turtle had chosen. After the fence had been cut with haste, I began to set up the lights. At the same time, my partner, with all speed possible, was loading the film magazine.

When all the equipment was set to go, I jumped to the camera and began focusing, fearing that the turtle might become discouraged at any moment with all this interference of her domestic duties. Fortunately, nothing seemed to change her plans. She went right ahead and laid her eggs.

Looking back on making this film, I realize how lucky we were to get this sequence of the turtle laying her eggs. We might have waited for many more months before the process finally started, and the final results were worth the difficulties we encountered.


*Now!*

**DUAL SPEED**



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# PRACTICAL FILMS

## The general movie as used for various purposes

WILLIAM HOWE, ACL

### WIN AND GRIN

There is no time like the present for the amateur filmer who has been considering making an animal film, either about a pet or of regional wild life. The American Humane Association has announced its fourth motion picture contest for amateurs, with the closing deadline on March 31, 1948, and cash prizes have been set for the three winners.

The sponsors suggest that the films should create a kindly and constructive interest in animals; that they should have a humane educative value; that they have a unity of theme and, in the case of pets, emphasize good care and training practices. The specific rules of the contest are listed in the official announcement, which may be obtained by writing to the Association at 135 Washington Avenue. Albany 6, N. Y.

The distinguished board of judges includes Dr. Irene F. Cypher, of the American Museum of Natural History; Louise Branch, ACL, of United Specialists, Inc.; William Bridges, New York Zoological Society, ACL; Leo J. Heffernan, FACL, Metropolitan Motion Picture Club, ACL, and J. Seth Jones, Connecticut Humane Society.

### TRICKS OF THE TRACK

United World Films, Inc., have just completed a series of ten new motion pictures designed to help to train high school and college athletes in track and field sports. The secretary of the United States Olympic Association, Asa S. Bushnell, and more than forty ranking amateur athletes cooperated to make this series a boon to those who are training for the 1948 Olympics.

The events covered in this series include sprints, middle distances, one and two mile runs, high and low hurdles, relays, high jump, broad jump, pole vault, shot put, discus and javelin. Extensive research went into the films' preparatory stages, and every resource known to motion picture production was employed to make these training films clear and helpful. Slow motion and moving camera shots are both used to advantage.

The films will be sold to educational institutions in this country and abroad through representatives of United World Films, Rockefeller Center, New York City.

### GIVE AND TAKE

The conclusion that foreign trade must be a two way process is arrived at with graphic clarity in *Round Trip: The U.S.A. in World Trade*, a new two reel monochrome film produced by The World Today for the Twentieth Century Fund.

The narrative for the film is given a novel treatment, as Americans, British and French machine shop workers engage in a three way transoceanic argument over the future of world trade; barriers of time and space dissolve as

• From a series of ten training films on track, released by United World Films, perfect hurdling form is stopped in mid-air by the cameraman.

a Mexican farmer and South American planter join the "confab." Full of corking good cinematics as well as an important international message, the picture is a simple, clear cut analysis of a topic that should be brought to the attention of all civic groups and educational centers.

The Twentieth Century Fund, 330 West 42nd Street, New York City, will be glad to send you more specific details about how to obtain the film and supplementary pamphlets.

## Lighting a children's party

[Continued from page 423]

form intensity over the top of the table and over the entire background within the camera's field. In all other scenes as well, uniform lighting of the background was the first consideration; with that established, and with care taken to avoid dark shadows elsewhere in the scenes, the lighting was pretty well taken care of. For the scene described, a No. 1 Photoflood in the clamp-on reflector (attached to the top of a bridge lamp) served as a top light for Roy's hair. However, its effect was hardly noticeable in the film because of its low intensity. By subsequent experience, I have found that a Reflector Photospot (RSP-2) or a Reflector Photoflood (RFL-2), mounted in the clamp-on socket, gives the desired crisp top lighting or back lighting effect at minimum expense.

Perhaps a word about the lighting for the close shots in this sequence might be of help. For taking closeups of the book pages over Roy's shoulders, his table and chair were moved out into the center of the room, to allow space for the lamp stands and camera tripod behind him. Actions were planned in advance, so that everything filmed over his left shoulder was done with one setup and everything over his right shoulder with another. These shots were alternated in the editing, to lend variety to the camera viewpoints. Extreme closeups of portions of the pages were filmed in a vertical titler with a horizontal easel, using one No. 2 Photoflood at each side of the camera. All titles were made with the same setup. They were faded in and out by swinging the lights in and out.

We come now to the main party scenes, those in which eight No. 2 flood bulbs were used, mounted in four twin reflector units. The setting was in our dining room, with two little guests on each long side of the table and Roy at the far end, facing the camera. The near end was left open. The field of view covered by the camera measured about six feet across at the front, and it spread to over eight feet at the back. Since dining room scenes occur so often in all


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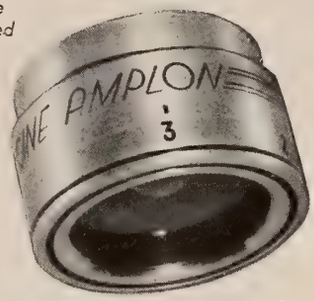


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our family films, my lighting arrangements for this set may be particularly helpful to you.

In approaching this problem, I very soon discovered that my own two twin reflector units would not be adequate for this area. With them in the foreground, the table and the children on each side of it were brilliantly illuminated; Roy, at the far end, and the background some three feet behind him were in increasing darkness. Such an effect would have ruined the entire sequence; but with the added lighting units the desired result was easy to produce.

Fig. 2 shows the final dining room layout, with the lights and camera set for the opening long shot in which the children walk around the table to find their places. The background lights (A) were set to the left and right of the camera's range and were adjusted to give relatively uniform illumination, as indicated on an exposure meter, over the entire area of the camera's field. The foreground lights (B) were set as close to the camera axis as possible, to give the maximum amount of front lighting and to avoid large shadows on a half of each child's face. To accomplish this fairly even lighting, the lights were elevated high above the camera's range, so that the camera could shoot beneath one reflector on each side and still not film the tripod supports. Here again, helpful, soft modeling shadows were produced. The light intensity at the subjects nearest the front lights was made to balance with that on the back wall from the background lights, to provide uniform exposure. Fortunately, Roy's face at the extreme end of the table picked up enough light from all sources to be uniform with the others.

To fill in the shadows beneath the front of the table, the small metal reflector (without clamp) with a No. 1 Photoflood was placed on the floor at D. The idea was all right, but the practice was wrong. For I learned something about the amount of heat produced by Photofloods, by scorching the floor and by singeing my trouser cuff as it rested against the reflector when I moved in for one of the closeups. Since then I have used the full clamp arrangement for low positions as well as for high ones.

Further to dress this table setting with high key lighting, the bowl and lights were removed from the ceiling fixture, and a No. 2 Photoflood (C) was inserted in one of the sockets above the table. A small hole was cut in the back of a pumpkin on the table to permit a light cord to be slipped through and connected to a socket inside for a No. 1 flood bulb (E). The pumpkin's face literally sparkled when this light was turned on, and, needless to say, the interior of the pumpkin was well cooked at the end of the shooting.

As indicated in the diagram, it was necessary to place the camera at the extreme left, in the living room, and to shoot through the archway between living room and dining room in order to capture the desired width and height of the scene. However, once the locale was set with this long shot, most of the subsequent shots were taken from near the archway, or even closer to the subjects. As would be expected, when shooting at various angles it was necessary to rearrange the lights to illuminate properly the individual children and the backgrounds behind them. Closeups were taken over the shoulders of some of the children, which, of course, required further arranging of the lights to front light the individual views.

Now finally a word of caution. As you probably know, a No. 2 flood bulb draws 4.35 amperes of current; hence no more than three of them should be lined to one house circuit. To avoid burning out fuses with so many lights, it becomes obvious that the current load should be distributed over as many circuits as possible. So, I made a sketch of my first floor rooms and identified the various wall outlets with the fuses through which they were controlled, in order that the load could be distributed evenly. This layout, sketched on the back of a three by five inch filing card, was of invaluable assistance on this and subsequent filming projects.

There you have the two basic lighting arrangements which I used in this party film—four flood bulbs on the near shots, eight on the long ones. And now, with the increased availability of the built-in reflector lamps, you will not even have to add the metal reflector stands which I did. Lighting—and filming—a children's party is really an easy job, and the results can be something that you will treasure for years. Why not plan to try it?

## Items on autumn

[Continued from page 425]

*in the morning to about three in the afternoon. Furthermore, unlike the summer shooting rule, the noon hours produce excellent camera conditions. The October sun has moved so far south then that the midday shadows are already long and pleasing."*

### NEED FOR MOVEMENT

There is a tendency, as many experienced amateurs have already found, for fall foliage studies to lean toward the static. Both the subject matter and the season are essentially placid. We believe, however, that there are many methods of infusing a sense of movement into such sequences, and we submit a few sample suggestions herewith.

*Moving Camera:* Perhaps the simplest source of motion—since it is completely controllable—is your automobile, used as a moving camera platform. Three

factors will contribute to your success in this venture: steadiness, smoothness and advance planning.

You will get your best results in steadiness if you mount the camera on a tripod set upon the floor of the car. If you don't care to do this, then brace your hand-held camera against an opened window frame. The desired smoothness of the recorded image will be achieved largely by shooting at an advanced camera speed—twenty four or thirty two frames a second, instead of the normal sixteen.

The simple advance planning trick is to drive over the stretch of road first without shooting. In this way, you can note those places where unusually beautiful fall coloring is to be found just around a bend in the road. For your most stimulating moving camera effects will be created by the smoothly changing viewpoint and perspective of these around-the-bend shots.

*Wind and Water:* Still more movement will be brought to your fall scenic by keeping a weather eye peeled for a helping wind. We have all seen those lovely patterns of ripened grain nodding in the gentle autumn air. Add to them the slow flutter of yellowed leaves from stark black branches—and don't hesitate to shake loose a few if nature will not cooperate. Look for the drifting pall of autumn fires, the gentle curl of smoke from the farm house chimney. All these have movement.

Streams, too, are another fine source of motion in any woodland study. The placid progress of a single red leaf over the blues, browns and greens of rippling water can be breath taking in its beauty. Some filmers choose to follow with their cameras such a tiny craft in its drifting course. Our choice is to let it move peacefully across the scene, and away.

### NEED FOR HUMAN INTEREST

Following these technical and subject matter treatment suggestions, your fall filming will have warmth and color and, perhaps, real beauty. But will it come alive?

It will if you add one more ingredient to the fall formula—human interest! For, with these films as with so many others, it is the human element which imparts vitality. So, don't overlook the eager youngsters prowling through the "punkin" patch, the farmer at his harvest or in the woodlot; the roadside stands, teeming with ruddy apples and summer squash and flagons of gleaming cider.

You'd better take your children along on these fall filming expeditions. For they will have fun—and your picture will have that final, greatly needed human interest.

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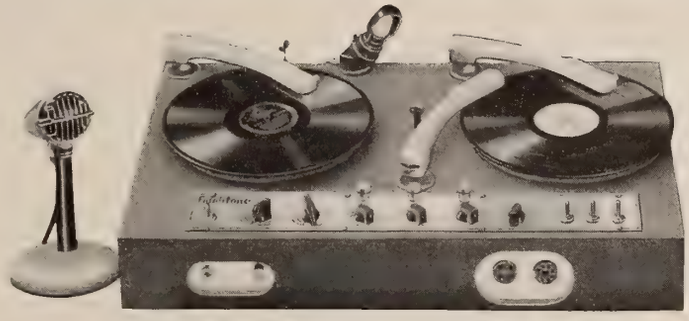

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■ *Three Little Bruins in a Canoe*, one reel, in two 8mm. and three 16mm. editions, including sound on film, is available from photo dealers and is distributed by Castle Films, a division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The three famous Castle bears challenge the swift rapids of a river in a canoe. Their ride is wild, hair raising and laugh providing.

■ *Yanks Ahoy*, six reels, 16mm. sound on film, black and white, may be had from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Sergeants Doubleday and Ames continue their adventures at sea, while on their way to foreign service. Doubleday's amazing memory helps them through an intricate plot involving saboteurs, mistaken identities and treacherous waters.

■ *Mishel Piastro*, three individual reels, 16mm. sound on film, black and white, may be obtained from Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Mishel Piastro, well known violinist and conductor, leads a twenty five piece orchestra through three reels of music. Reel I contains *Ballet Music* by Gounod, *Thy Sweet Voice* by Saint-Saens and *Ballet Egyptien* by Luigini. Reel II consists of *Gold and Silver Waltz* by Lehar, *Tales from a Vienna Wood* by Strauss and *Arabian and Russian Ballet* by Tschaikowsky. And the overture to *The Marriage of Figaro* by Mozart, *Flower Song* by Bizet and *Bohemian Girl* by Balfe compose Reel III.

■ *Sundown*, ten reels, 16mm. sound on film, black and white, is distributed exclusively by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. Over a small group of white men in Africa hangs the constant danger of annihilation by semi-savage tribes, as the British struggle to maintain a bit of strategic terrain. Gene Tierney, Bruce Cabot and George Sanders are the featured players.

■ *So Goes My Love*, seven reels, 16mm. sound on film, black and white, is available from United World Films, Inc., Rockefeller Center, New York 20, N. Y. A young inventor (Don Ameche) struggles to success during the golden age of American industrial expansion. He is joined in his struggles by Myrna Loy, who builds him a home based on love rather than wealth.

## Ordering duplicates

[Continued from page 424]

ning in price at about the same scale as your original film. Representative prices for the different classes of work follow:

8mm. black and white, from 8mm. BW or color—$.085 a foot
8mm. black and white, from 16mm. BW or color—$.06 a 16mm. foot (Colburn only)
8mm. Kodachrome, from 8mm. Kodachrome —$.15 a foot (Colburn only)
8mm. Kodachrome, from 16mm. Kodachrome —$.10 a 16mm. foot (Colburn only)
16mm. black and white silent, from 16mm. BW or color—$.055 a foot
16mm. black and white, from 8mm. BW or color—$.18 an 8mm. foot (Colburn only)
16mm. black and white SOF, from 16mm. BW or color—$.08 a foot
16mm. Kodachrome silent, from 16mm. Kodachrome only—$.105 a foot
16mm. Kodachrome, from 8mm. Kodachrome —$.30 an 8mm. foot (Colburn only)
16mm. Kodachrome SOF, from 16mm. Kodachrome only—$.135 a foot
16mm. Ansco Color silent, from 16mm. Ansco Color only—$.105 a foot
16mm. Ansco Color SOF—not currently being offered

Any special laboratory services, such as "processed" lap dissolves, fade ins and fade outs should be the subject of special inquiry before the film is sent for duplication. The laboratory will tell you if it is prepared to give these extra helps. Also, anything having to do with the addition of sound should be gone into carefully with the duplicating laboratory, which may or may not be prepared to give such service.

Unless you order otherwise, your duplicate will generally be returned from the processing laboratory spooled on a suitable projection reel, together with the standard can for this reel. These, of course, are charged for extra, at the current prices of such items.

Methods of payment for the duplicating job will vary. If you have a credit account with the company doing the work, the transaction will, of course, be handled on that basis. If not, you may send the film for copying through your cine dealer, in which case you will pay him the stated amount when the completed job is returned to him. Finally, should you choose to handle the matter directly with the laboratory concerned, payment will have to be arranged by the C.O.D. parcel post return of the copy to you.

### Where to send

We come now to those companies which you will most likely patronize in having your films duplicated. These will include, to begin with, the manufacturers of the film stocks concerned. The several services offered by these companies may be obtained from the following listed sources.

Eastman Kodak Company, Rochester 4, N. Y.: 8mm. black and white; 16mm.

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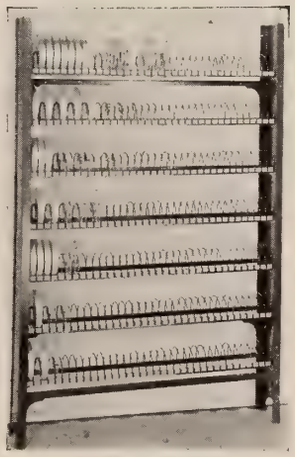

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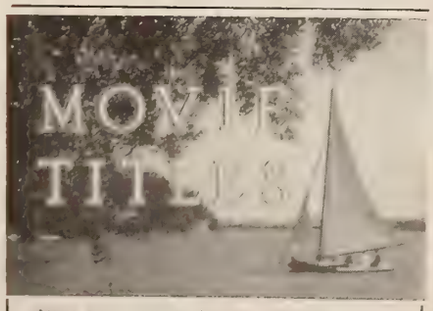


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silent black and white or Kodachrome; 16mm. sound black and white or Kodachrome; 16mm. silent black and white duplicates only may also be obtained from this company's laboratory at 1217 Prairie Avenue, Chicago 16, Ill.

Ansco Corporation, Binghamton, N. Y.: 16mm. silent black and white and Ansco Color; 16mm. sound black and white; 16mm. silent black and white duplicates only may also be obtained from this company's laboratories at 11 West 42nd Street, New York City, and c/o The Calvin Company, 26th and Jefferson Streets, Kansas City, Mo.

For some of the more specialized jobs in film duplicating, you will need to turn to the facilities of the George W. Colburn Laboratory, 164 North Wacker Drive, Chicago, 6, Ill. Offered here—besides all of the standard duplicating operations noted just above—are the following: 8mm. black and white from 16mm. black and white or color; 8mm. Kodachrome from 8mm. or 16mm. Kodachrome; 16mm. black and white from 8mm. black and white or color; 16mm. Kodachrome from 8mm. Kodachrome.

Among other firms offering all of the standard duplicating services and possibly some of the more specialized are Spot Film Productions, Inc., 339 East 48th Street, New York 17, N. Y.; Telefilm, Inc., 6039 Hollywood Boulevard, Hollywood 28, Calif., and Hollywood Photographic Supply Company, 6025 South Vermont Avenue, Los Angeles 44, Calif.

Good service comes from cooperation between those who serve and those who are served. Film duplicates are more widely used now. If amateurs and duplicating laboratories can work with some understanding of each other's needs, the use of duplicates will increase, with advantage to the laboratory and, eventually, with saving to the amateur as the volume of business becomes larger.

## Amateur clubs

[Continued from page 434]

winners in order were *Honey Harvest*, by W. W. Vincent, jr., FACL; *Christmas at Our House*, by Stanley Sims, ACL, and *Days of '76*, by Fred Kessler.

**Election at Kenosha** The Kenosha (Wisc.) Movie Makers Club, ACL, announces its roster of officers for the 1947-1948 season. Fabian Monfile was elected president; Richard Nelsen, ACL, first vicepresident and program chairman; Harold Andrews, ACL, second vicepresident; Edward Meers, ACL, treasurer; Mrs. Ence, secretary, and Arline Yonk, club editor.

**Winnipeg screens** The Winnipeg (Manitoba) Cine Club has been screening its members' films at recent meetings. R. J. Cohan showed *Cohan's Collection*; Paul Chipman, *The Big Duck Factory*; Roy Jacobite, ACL, *Knowles Boys Home*; Fred M. Gee, *Scenery and Celebrities*, and David Robertson, *Beaches to Bombs*.

**La Casa shows** Sandwiched between the tenth anniversary meeting in June and a cine picnic in August, a fine program of films was presented by La Casa Movie Club, ACL, of Alhambra, Calif.

Among those screened were *Desert Color and Grand Canyon Scenes*, by Mrs. Clyde L. Coleman; *California Flowers*, by Paul C. Knepp; *Vacation Time*, by D. M. Gardner, and *Views Around Islands off the Coast of Baja California*, by Mrs. James E. Lewis.

## News of the industry

[Continued from page 435]

flops, turn arounds and zooms. Further information may be obtained by writing to Royal-X Cine Products.

**Eastman Kodak** Total sales for the Eastman Kodak Company and subsidiaries in the Western Hemisphere were twenty nine percent higher in the first half of 1947 than in the corresponding period of 1946. Kodak executives announce that the company's building program is going ahead as rapidly as possible. Last year a total of about $44,500,000 was spent on the program and approximately the same amount has been appropriated this year for the same purpose.

Harold M. Bennett recently retired as manager of the Ciné-Kodak sales division of Eastman Kodak Company, after twenty two years with that organization. Mr. Bennett was appointed head of the division in 1934. On August 19, he was given a farewell dinner by his friends and the New York Guild Division of the Master Photo Dealers' and Finishers' Association at the Hotel Sheraton in New York City.

**Victor** A new $1,500,000 factory and office building is planned by the Victor Animatograph Corporation, Davenport, Iowa. The project will occupy 150,000 square feet of floor space.

**Telefilm** A world wide distribution and production schedule of 16mm. features in color is planned by Telefilm, Inc., of Hollywood. The first full length Kodachrome feature will be *The Silver Bandit*, leading off a series of eight, to be produced by Spade Cooley Productions, Inc., with the Victor Recording Orchestra. Contracts have also been signed with Frederick Feher, of Films & Music, Inc., for the production of full length color operatic fea-

tures in Europe. Twenty four "shorts" have been ordered from Simmons Productions. Ande Lamb, head of Valor Productions, Inc., started production during September on a series of six color features entitled *The Westerners.*

**Ampro** The first Ampro "Imperial" 16mm. silent projectors have been produced in Great Britain by Kelvin, Bottomley & Baird Ltd., in their Basingstoke plant. The British distributing company for the equipment is Simplex-Ampro Ltd., 167-169 Wardour Street, London, W. 1.

**Fairchild** Studying engineering developments and production techniques, Sherman M. Fairchild, chairman of the board of the Fairchild Camera and Instrument Corporation, is spending a month in Europe. The major portion of his trip is to be devoted to a survey of the amateur camera field.

**Filming Course** In a course to be directed by Canfield Cook, color film producer and consultant, the various phases of color filming, from camera handling to preparation of processed film for projection, will be discussed on six successive Monday evenings beginning early in January. During the course, Mr. Cook will produce a two reel film in front of class members, to demonstrate methods advocated. The film will be screened on the last evening of the course.

The course, which will cost ten dollars, will be offered by Town Hall, 125 West 43rd Street, New York City. Membership will be limited, and readers should write Town Hall for particulars.

**Castle** More than 170 home movies, including special films for the Christmas season, are listed in a new catalog published by Castle Films, division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. The catalog is available from dealers.

**Peerless** A total of 4,333 products is presented in the 1948 Photographic Equipment and Accessories Catalog, published by Peerless Camera Stores. The catalog runs to one hundred rotogravured pages; it may be had by writing to Peerless Camera Stores, Dept. M.O., 138 East 44th Street, New York 17, N. Y.

**Norwood Director** A new and improved model of the Norwood Director exposure meter, the Model B, incorporates all the advantages of earlier models plus new features and design. Meter dial and calculator have been brought together for ease in reading, and the shape of the meter has been streamlined to fit the hand. The price of the Model B is


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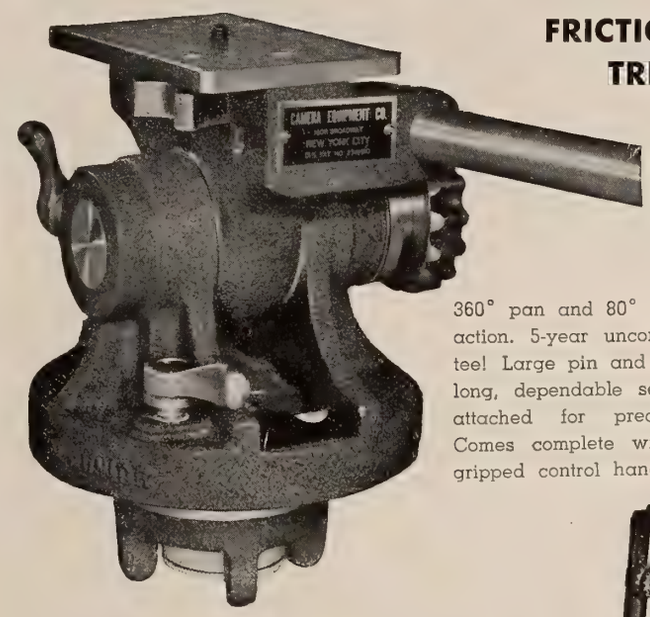


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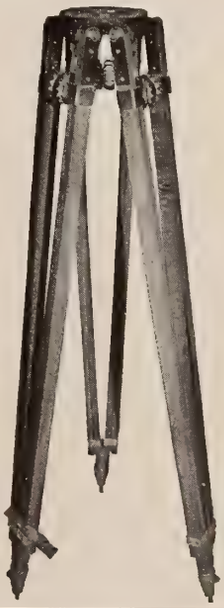

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**National Cinema** A 1947-1948 rental catalog is now ready for distribution by National Cinema Service, 71 Dey Street, New York 7, N. Y. Included in the catalog, along with the standard releases, are listings of National's famous collection of "old time" movies, starring such favorites as Mary Pickford, Charlie Chaplin and Douglas Fairbanks. The catalog is free upon request. All inquiries should specify the 8mm. or 16mm. medium.

**Titles in color** Movie titles in full color are being manufactured and distributed by the Manhattan Photo Supply Company, 312 East 22nd Street, New York City. The titles, which retail for sixty cents each, are available in both 16mm. and 8mm. sizes. If ordering direct from Manhattan Photo Supply, you should include the name of your local dealer.

**Canadian films** Exclusive 16mm. distribution rights in the United States to six color films have been acquired from the National Film Board of Canada by International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill. The films are *Great Lakes, Eskimo Summer, Eskimo Arts and Crafts, Fur Country, Montreal* and *Vegetable Insects.*

**Arel** A combination projector stand and end table has been introduced by Arel, Inc., 4916 Shaw Avenue, St. Louis, Mo. The table is suitable for use in any living room or "den," as it is available in either a fine mahogany or walnut finish. Storage space below the top of the table has ample room for reels, cans, editing equipment and other necessities. Further information may be had by writing to Arel.

**DeVry** Another low priced, lightweight 16mm. sound projector has been announced for the near future by W. C. DeVry, president of the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill.

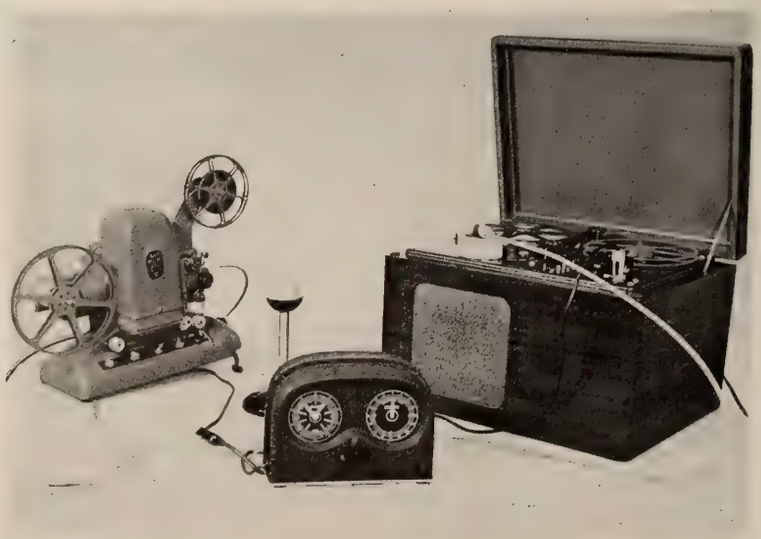
**Post** Milton Salzburg and Harold Baumstone, previously heads of Academic Film Company, Inc., are now associated with Post Pictures Corporation as sales executives, according to an announcement by Harry A. Post. Post Pictures Corporation acquired exclusive distribution rights to all Academic features and short subjects under the plan.

New Post Pictures Corporation offices are now located at 115 West 45th Street, New York City.

**Film Counselors** Edward R. Murkland has joined the staff of Film Counselors, 2 West 45th Street, New York 19, N. Y. Mr. Murkland supervised the production of more than one hundred training and factual films during four and a half years with the United States Army Pictorial Service.

**United World** Erwin H. Ezzes has been appointed to the managership of the non-theatrical entertainment film division of United World Films, Inc., Rockefeller Center, New York 20, N. Y.

**General Electric** The General Electric Lamp department has prepared a thirty minute, color slide film "tour" of the



• Soon to be offered to the amateur, the Wilson Syncro-Meter synchronizes a silent projector with either a disc or magnetized sound system. Equipment consists of a frame counting dial; a vernier type rheostat, for adjustment of projector speed and the synchrony mechanism itself, which maintains an exact matching of projector and sound system.

General Electric Lighting Institute at Nela Park for selected public audiences. The slide film is titled *A Picture Journey Through the General Electric Lighting Institute.* Narration is by Arthur Godfrey. Arrangements for showings of the sound slide film will be made by the local district sales offices of the General Electric lamp department.

**Camera Specialty** The Wirgin Folding Camera is a recent addition to the photographic line of Camera Specialty Company, 50 West 29th Street, New York 1, N. Y. The camera employs a Wollensak *f*/4.5 coated lens in a Wollensak shutter and takes 2¼ by 2¼ inch pictures.

Camera Specialty also now has finders available for telephoto and wide angle lenses. The finders will attach to all types of cameras by means of a suction cup and will function with all wide angle and telephoto lenses.

**Neumade** Griswold splicers for 8mm., 16mm. and 35mm. film are now being distributed exclusively by Neumade Products Corporation, 430 West 42nd Street, New York, N. Y.

**Culbertson** Reprints of an article previously published in MOVIE MAKERS—*Melodious Accompaniment,* by Archibald MacGregor, ACL—are available without charge or obligation from George K. Culbertson Company, 5133 Juanita Avenue, Minneapolis 10, Minn. The article is a discussion of dual turntables and their use in providing sound for silent films.

# Book review

■ *The Art of the Motion Picture,* by Jean Benoit-Levy, 263 p., cloth; $3.50; Coward-McCann., Inc., 2 West 45th Street, New York 20, N. Y.

This book contains some lucid observations about the motion picture, discounting the author's chauvinistic overemphasis of the French cinema.

As might be expected, M. Benoit-Levy preaches what he practices: the producer of such heartwarming films as *La Maternelle* and *Ballerina* makes a sound case for films that extract the universal implications from a simple everyday theme, as opposed to those which concentrate on pointless spectacles and contrived dramatics.

The first part of the book is devoted to "The Motion Picture in Education," with special attention to the film in the classroom; and the latter section deals with "The Motion Picture in the Art of Entertainment."—*W.H.*

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DeJUR "1000"

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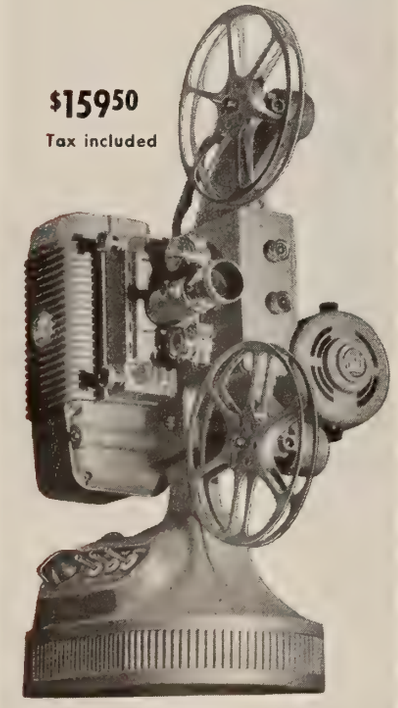

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Vol. 22
No. 11

MOVIE MAKERS
Magazine of the Amateur Cinema League, Inc.

November
1947


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**ROY W. WINTON**
***Editor***

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**ANNE YOUNG**
***Assistant Editor***

**JAMES YOUNG**
***Advertising Manager***

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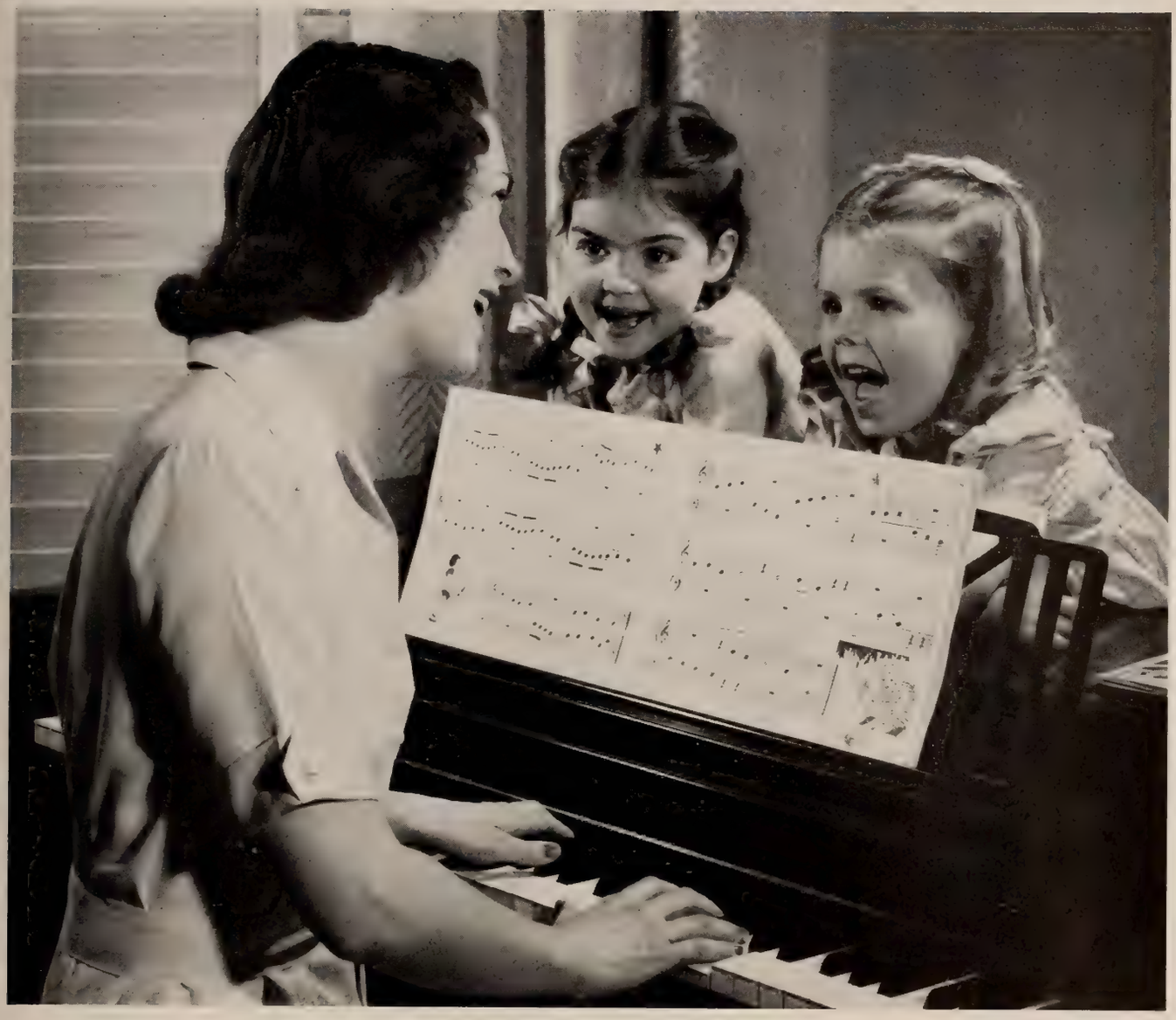


# About lights . . . some sweet music!

SEEMS it happens to a great many of you . . .

You bank a group of flood lamps around your subject. Turn them on. And almost immediately your subject begins to wriggle, squint, complain, "Those lights—do they have to be that bright?"

Our answer to that?

No, they don't. For you need only normal photographic lighting when you make indoor movies with high-speed Ansco Triple S Pan Film. That should be sweet music to your pocket book. It means you don't need to buy costly, bulky auxiliary lighting equipment—you don't need super-fast lenses.

It's fun to take indoor movies with Triple S Pan, because you *know the results will be good*. The people in your movies won't tense up the way they do under glaring lights, they'll look more natural.

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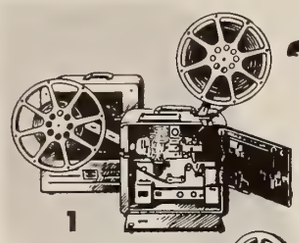

1

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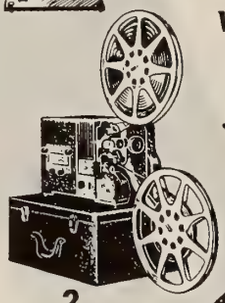

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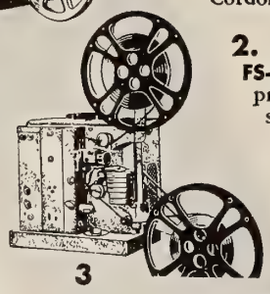
**1. NEW FILMOSOUND 179, 16mm Sound-on-Film PROJECTOR.** Clear, brilliant pictures . . . natural sound reproduction without distortion. All controls, clearly marked, are grouped on one side. With Cordomatic ..... **$603.50**



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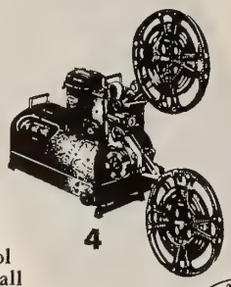
**2. 16MM SOUND KODASCOPE FS-10-N.** A remarkably versatile projector for showing sound or silent movies. Has provision for microphone or phonograph attachment . . . Complete in two cases ..... **$500.00**

**3. RCA "400" 16MM PROJECTOR.** This newest of RCA 16mm Projectors combines beauty with outstanding performance . . . Matched amplifier and new type 16mm loudspeaker reproduce voices and music with the dramatic realism of theatre-like sound. **$541.50**

**4. 16MM AMPROSOUND "PREMIER 20"** A light, compact and portable sound projector. For the home it brings professional quality sound projection and ease of operation. **$540.00**



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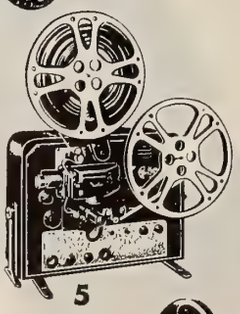
**5. NATCO 16MM Professional Type SOUND PROJECTOR.** Centralized panel control makes operating simple. A small boy can learn to operate Natco. Wide range of tone control — two motors, one for take-up, one for rewind. **$469.00**



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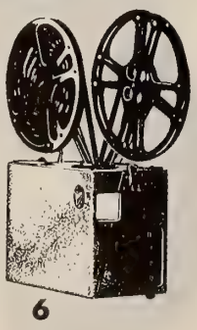
**6. VICTOR 16MM "TRIUMPH 60" SOUND PROJECTOR.** Combines modern design and many mechanical improvements. Separate controls for both bass and treble tones, assuring perfect sound. Fool-proof clutch-controlled rewind ..... **$468.00**



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# Closeups—
## What filmers are doing

Just to show you that you *can* put on too attractive a home movie show, here's a couple who were robbed recently of $29,245 worth of jewelry, while entertaining friends with their films.

They are Richard S. Reynolds and Mrs. Reynolds, of Miami Beach, and the show was one of those informal Saturday night affairs with a small group gathered in the living room. The thieves, police say, entered the Reynolds home through a second floor balcony and ransacked not only two upstairs bedrooms, but a downstairs bedroom as well, right while the screening was going on.

Across The Threshold: In from Mexico City, where he has been a League member for more than ten years, was Antonio Arceo, ACL, and Mrs. Arceo. They showed us a receipted bill for one magazine of 8mm. Kodachrome at the black market price of thirty three pesos—which figures up to about eight dollars U.S.

Also Lieutenant Jorge Del Rio R., of the Peruvian Navy, who will be around New York for more than a month on a training cruise. Lieut. Del Rio was calling on us for R. Gutzlaff, ACL, of Lima, Peru, who had entrusted him with a number of technical problems, chief of which was what to do with a couple of cranky and ten year old German exposure meters. Our advice was to give them to the Smithsonian and buy one good new American instrument.

Movie making, as we have suggested before, seems an almost ideal hobbyist's hobby. Norman Fisher, ACL, of Terre Haute, Ind., provides the latest proof of this truism—and with him it is a real Q.E.D. proposition.

It seems that Mr. Fisher's hobby before home filming was wood working and one day, in an odd moment, he turned out a rocking (or hobby) horse for a neighborhood moppet. Other parents in the neighborhood spotted it, and the first thing Mr. Fisher knew he had a free lance business on his hands. He invested the first profits on an 8mm. movie camera and has been supporting it ever since on the sale of his rocking horses. Talk about riding your hobby!

Dr. I. C. Gobar, ACL, of San Francisco, dropped in for a pleasant visit recently bringing us the latest news of that city's Westwood Movie Club, where he is a charter member and one time officer.

Also C. E. Mead, a member of the Australian Amateur Cine Society, ACL, in Sydney, N.S.W.

# *In pursuit of happiness Revere adds to your pleasure*

How dear the scenes of childhood . . . how priceless as the years hurry by! Capture all the loveliness and bright wonder of your child's life—now—in lasting color movies with Revere. It's so easy—inexpensive, too. Beautiful color movies taken on 8mm film cost but slightly more per scene than ordinary snapshots. See the complete selection of outstanding Revere equipment now at your dealer's.

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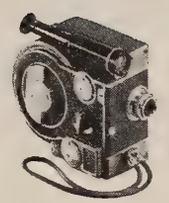

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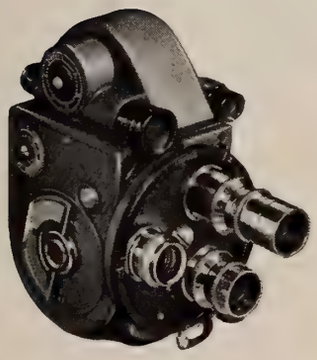

**Revere "99" Turret**
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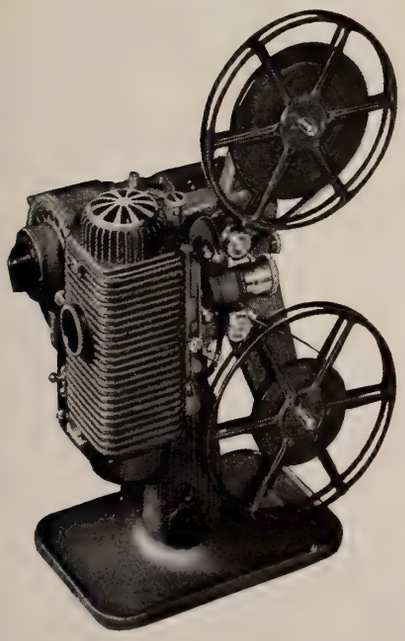

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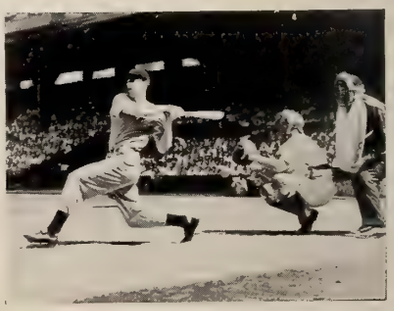
■ *Cadets on Parade*, seven reels, 16mm. sound on film, black and white, may be obtained from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Austin Shannon, a rich runaway from a military academy, is tortured by a streak of cowardice. He is befriended by a newsboy who teaches him the fine art of bravery. After several complications, both rich boy and newsboy return to the military academy with honors.

■ *She Wrote the Book*, eight reels, 16mm. sound on film, black and white, may be had from United World Films, Inc., Rockefeller Center, New York 20, N. Y. A mathematics instructor, Joan Davis (in black dress and snow flakes, below), impersonates a noted novelist. A taxi crash, with resultant amnesia, forces her to continue the impersonation beyond the joking stage. All is eventually resolved with the aid of coworkers Jack Oakie and Mischa Auer.

■ *World Series of 1947*, one reel, available in five 8mm. and 16mm. versions, including sound on film, black and white, is distributed by Official Films, Inc., 25 West 45th Street, New York 19, N. Y. Here are the highlights and sidelights from this year's World Series—one of the most exciting ever played.




STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1947.
State of New York.
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Roy W. Winton, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, John V. Hansen, The Shoreham, Washington, D. C.; Vice President, C. R. Dooley, 382 Springfield Avenue, Summit, N. J.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York 17, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as stated by him.

ROY W. WINTON, Editor.

Sworn to and subscribed before me this 4th day of September, 1947. (My commission expires March 30, 1948.)
ELIZABETH HEROLD, Notary Public.

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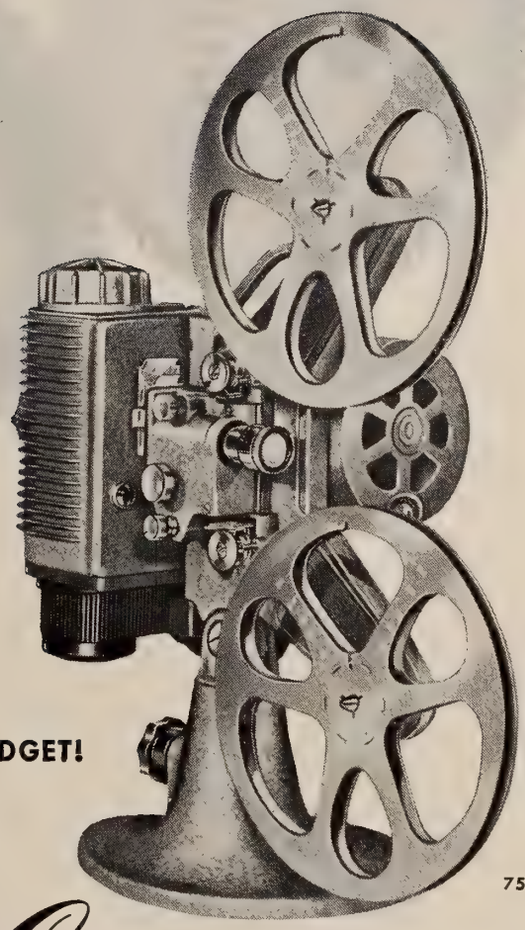

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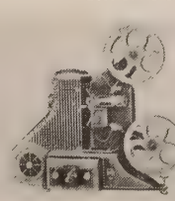
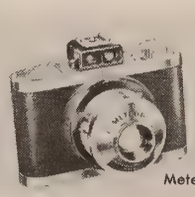

Projectors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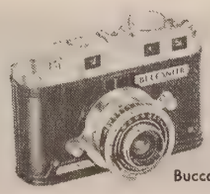
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Sly cat gets into the mouse's Christmas Party. Mechanical toys join the fray and the cat is routed, leaving the mouse family to enjoy Christmas!

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**NOW!** *The Christmas tale everyone loves—in slide and film-strip!*

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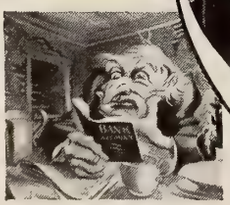
A CHRISTMAS CAROL



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# FOR THE FUN OF IT

THIS magazine has never failed to recognize and to support the use of 8mm. and 16mm. movies for what we have called practical purposes.

We have known that these more convenient film widths could serve a wide variety of human needs—that they could inform, teach and persuade. The great demonstration of their value in the armed services during the recent war proved the soundness of our opinion.

With the habit of swinging from one extreme to another—which is an unfortunate characteristic of the average person—there has, in the last year or two, been so much emphasis upon these practical uses of the more conveniently sized film that a person who knew nothing of the subject might conclude that this movie making tail was wagging the now minute dog that once was amateur filming. It has been foolishly asserted that 16mm. movies have become a kind of in-between professional width, leaving only 8mm. to real amateur pleasure.

All this line of thinking and talking is nothing more than wishfulness on the part of those people who would like to have it be true. They are so interested in the many possibilities of the practical use of 8mm. and 16mm. movies that they want to believe that those possibilities are already realities and that most filmers engage in them.

The facts are entirely to the contrary. Of the hundreds of thousands of persons who use 8mm. and 16mm. movies, the overwhelming majority do so for the pleasure and satisfaction that they get from the hobby. Those who engage in the practical employment of these film widths are numerically few, although their contribution is highly important. One might conclude from the various publications about the subject that there are many thousands of them. That they are not many does not mean that they are not engaged in extremely worth while effort. MOVIE MAKERS has contended for its importance through many years.

Editorial claims to the contrary, the fact remains, however, that the practical filmers are a small, but significant, minority. The great majority are amateurs, as the industry which supplies cine goods well knows.

There is no reason for the amateur to feel unimportant, or to let his filming for fun be looked upon with kindly indulgence. By the very weight of his numbers he is the most important factor in 8mm. and 16mm. movie making. For the fun of it still remains the most compelling urge toward personal filming. And what fine fun it is!

# ACL

*Founded in 1926, the Amateur Cinema League, Inc., publisher of* MOVIE MAKERS, *is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. The League completely owns and operates* MOVIE MAKERS. *Your membership is invited. Five dollars a year.*

Address all inquiries to

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Charles Phelps Cushing

THE LOCALE of this striking view of New York's International Building, in Radio City, is clearly indicated by framing it through the dominant statue of Atlas.

Victor de Palma

HUMAN DRAMA leaps at the heart from this classic model of dramatic framing. A relatively long focus lens has softened the outlines of the wounded veteran, to rivet attention on the moving figures of the parade.

# *Frame it!*

FROM your favorite Rembrandt right down to the latest photographic portrait of the children, every picture is improved by framing.

Perhaps the primary reason for framing any view—be it in nature or in art—is that the framing sets it off. It sets it off from the background and delimits it from the distraction of surrounding objects. By centralizing your attention on the subject at hand, framing inevitably heightens the appeal of that subject.

Such are the effects to be found in the cathedral, national park and ferryboat views presented on these pages. In them, integral parts of the setting have been used to create an *all around* framing quite similar in function to the gilded frame around your great aunt's portrait.

A second powerful effect of framing is to create a sense of depth or perspective. This bit of optical magic—adding a seeming third dimension to the flatness of height and depth—is especially important in monochrome filming, where you cannot count on varied color masses to create the same effect. Framing for depth, however, can contribute much even in color photography—and especially in motion pictures. For here, if there is movement in either the foreground or background, the changing relationship between these planes creates a most powerful type of perspective.

This would be the effect in the skating scene, as the moving skater is seen through the static figures in the foreground, or in the ferryboat view as the lumbering craft noses into her slip. In all such scenes, the changing perspective of movement creates a far stronger sense of depth than would be felt with stationary objects.

A third helpful function of framing is to set the locale of the scene pictured and to indicate the position from which it is pictured. A common

Elizabeth R. Hibbs

EASY to find is this type of overall framing, setting off the subject from its surroundings much as does the wooden frame around your favorite picture.

Philip Gendreau

NATURE holds the mirror up to art in another attractive example of overall framing, enhancing a national park scene. Here a short focus lens keeps both foreground and background objects in desirably sharp focus.

Elizabeth R. Hibbs

SPECTATORS used as framing are as much a part of a spectacle as are the players. The correct exposure is for the sunlit skater, leaving the figures in silhouette.

example of this is to be found in the placement of bits of a ship's gear or rigging in the foreground of cruise scenes. Such framing, it is said, "keeps the scene on board," so that the audience gets the same effect from the scene as would a passenger on the ship itself. Similar results are obtained by a wing or engine nacelle in the foreground of air views, or by the hood of your car in moving camera shots from your automobile.

Perhaps even more effective is the ability of framing by human figures to add interest and local color to the actions which they frame. The spectators watching the figure skater are as integral a part of this exhibit as is the skater herself, just as would be the ten gallon hats of a group of cowboys framing a rodeo, or a flag-holding caddy in the foreground of a golf scene.

This infusion of interest and color is carried to a dramatic peak in the classic view of a Memorial Day parade framed through the crutch of a one-legged veteran. Such framing, of course, does not happen casually, or by accident. It is the hallmark of a genuinely creative cameraman, with eyes open to every opportunity.

Depth, drama and compelling interest are added to your movie scenes by simple and imaginative framing

Still another contribution which framing may make to your movies is to obscure or screen out unwanted objects from the scene. A basic example of this is the placement of a tree trunk between your camera and the direct rays of the sun in filming a sunset. Not only does the tree protect you from lens flare, but its silhouetted blackness often adds drama to the chromatic display on the horizon. Where natural objects in the scene cannot be successfully maneuvered to act as a screen, you can always place a person in the foreground to block out an unwanted sign or other small object.

For the inventive movie maker, there would seem to be almost no limit to the type of framing which he can achieve. The easiest, of course, is that offered by tree branches—a method so common that we chose purposely not to picture it. Tree framing, however, is still highly effective, and many amateur filmers have even resorted to a branch held above [Continued on page 491]

Elizabeth R. Hibbs

DEPTH and perspective, among the most powerful effects of dynamic framing, are created by the movement of the ferry against a static background.

Walter Hering

• A simple one diopter supplementary lens, used thirty six inches from the subject, will give you this attractive closeup with a fixed focus lens.

# CLIP-ON CLOSEUPS

## Easy to use supplementary lenses bring true closeups to the fixed focus filmer

DOW GARLOCK, ACL

SO your camera has only a fixed focus lens—and you can't take closeups?

Real closeups, that is. You know that you can move in to about eight feet. But you want to get closer than this for those rich, colorful scenes which really stir an audience. You want faces and flowers, titles and telegrams, Easter eggs and Christmas gifts. You want, in short, the whole exciting world of the full closeup.

### SUPPLEMENTARY LENSES

A little "gadget" called a supplementary lens is the answer to your filming prayers. These lenses are no new discovery. They have been around a long time; long enough, in fact to have gathered a number of other names—such as portrait attachment, accessory lens or diopter lens. It is this last name, perhaps, which has kept a lot of beginning filmers from a more immediate acquaintance with these helpful accessories. For this seemingly strange word, diopter, sounds mysterious.

Actually, it is no more mysterious than *inch*, or *quart*, or *pound*. For a diopter, as are these others, is simply a unit of measurement—in its own case, a unit used to express the power of a lens. This power, which is expressed in diopters, is the degree to which a given supplementary lens will bend the light rays passing through it. But this is a matter for the optical theorists. For the filmer, the more practical concern of how these lenses are used will be of greater aid and interest.

### HOW TO USE

A supplementary lens, then, is a piece of optical glass of a given size or shape. In use, it is positioned directly in front of your fixed focus lens or your focusing lens set at infinity. This positioning can be effected in a number of different ways. Your accessory lens may come mounted in an adapter or clip-on mount, designed to fit over the barrel of your camera lens. Or it may be a simple spectacle lens—just the piece of glass itself. In this case, you can stick it to the front of your lens barrel with Scotch tape or another adhesive. Or, in its use with a title making setup, the spectacle lens can be slipped into a simple upright holder which is aligned in front of the camera. The basic things to watch for in positioning your supplementary lens are these:

1. Be sure that it is directly centered with the camera lens.
2. Be sure that it is as close to the camera lens as possible.
3. Be sure that it is mounted exactly parallel to the camera lens.

These are no more difficult matters to achieve than, say, clipping on a Kodachrome haze filter.

### WHAT IT DOES

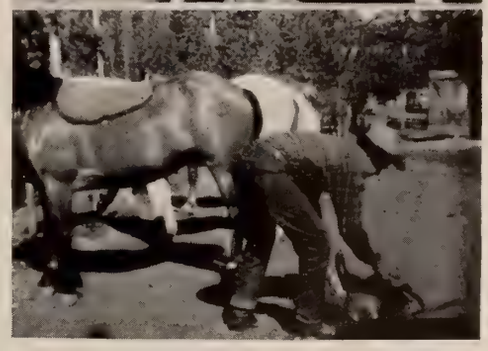
Used in this way, a supplementary lens has certain important characteristics. Chief of these, of course, is its ability to change the focal length of your regular lens. With the fixed focus unit, this means that you are now able to film well within that previous hampering boundary of eight feet. The new focal length becomes simply the distance from camera to subject at which a particular supplementary lens is designed to be used.

This distance is determined by the optical power of the lens, which (as we learned earlier) is expressed in diopters. This diopter rating, then, becomes the second important characteristic of any supplementary lens. Weakest of these units is the one diopter lens, which will be in critically sharp focus at one meter, or approximately forty inches, from the subject. Strongest of the supplementary lenses which can be used effectively in motion pictures is the six and a half diopter, which focuses at the short distance of six inches. Closer than that, an accessory lens will not function well.

The third important characteristic of the supplementary lens is the marked change which it makes in the included field of the camera, or in the size of the area to be filmed. It is because of this, of course, that it creates the rich closeup views for which you are looking. This change in field size is in direct relation to the two previous characteristics — dis- [Continued on page 488]

# SADDLE AND PACK TRIP

## Color and cowboys—real or Roebuck—beckon your camera on a dude ranch vacation



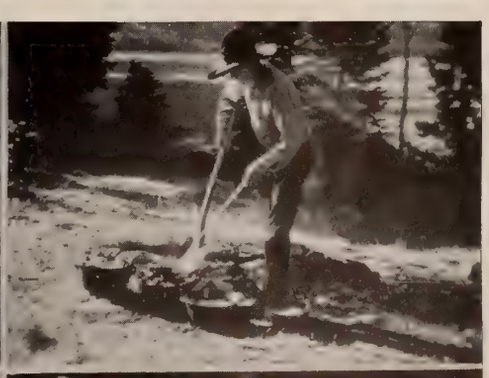
ON THE trail you'll strike it rich with a little shrewd camera prospecting. There's a mine of human interest in the midday barbecue, golden Palominos and the game tenderfeet, so why not forego that longshot for a sure shot —a ranch hand's winning smile or a peek at the grub in preparation? With people who know movies best, it's *detail* two to one!

The real flavor of the West shows up more in the stride of a lanky horseman than in any number of grim glacial valleys and snowcapped mountains. Leave the peaks and ridges to the geologist, for the simple steps in saddling a horse or assembling a bedroll are the shots that will tell your story.

If you are one of those filmers who gets carried away by the scenic grandeur of a landscape and are convinced that there is only one view like this in all the world, take a tip from meticulous Sam Wood, the Hollywood director. He found, while scouting for a place to film the location shots of *For Whom the Bell Tolls* several years ago, that the terrain of a certain California range duplicated the Spanish Sierras almost to a boulder. To paraphrase a noted writer, a rock is a rock is a rock. Two or three of these panoramas will set your scene; more than that will kill it.

There is nothing static about the subjects on this page; each shot features a personality or a phase of the outing. If you want your movie to have individuality, pace and audience appeal, take a close look at these frames from Lester Shaal's *Dude Ranch,* which sacrifice none of the pictorial splendor of the Great Northwest—yet show a pack trip for what it is, an exciting foray of fun loving folks.

16mm. scenes by Lester F. Shaal, ACL



# Death Valley data

FRED C. ELLS, FACL

Roy Strong

• This old timer doesn't just happen to be passing through Death Valley—during the winter he makes a business of posing for a grubstake in the spring.

DEATH VALLEY, despite its threatening name, is surprisingly alive.

Consider the fact that, of its some 3000 square miles, 550 are just white salt and most of the rest are rocks and desert. Think of summer temperatures ranging from a high of 134 degrees in the daytime to 90 degrees at night. It is amazing that an oasis would dare to exist! But, with the remarkable adaptability that botanical and animal life seem to have, grass, shrubs and twisted trees as well as wild horses, burros, rabbits, mice, lizards and various birds have survived.

It is a land of occasional sandstorms (which can be very hard on your camera); one and a half inches of rainfall annually; areas of perpetual snow and burning desert; borax, talc and gold mines. It has Scotty's castle, the Ubehebe crater (presumably extinct), Johnny Shoshone, a genuine old timer, and no traffic lights. The tourist season extends from November through April.

Henle from Monkmeyer

## WHERE TO STAY

Death Valley can be reached from Las Vegas, 150 miles away, or by car from Southern California, about a day's drive of 325 miles from Los Angeles. An automobile is essential to see the Valley with leisure. Furnace Creek Ranch has an airport with a 4000 foot runway, and quite a few private planes fly in for a brief visit. Accommodations in the Valley are at three points. Most central and largest is at Furnace Creek, where the Pacific Coast Borax Company has been established for many years. It operates the Desert Inn, a resort hotel of the luxury type. There are riding horses, a golf course and a swimming pool—everything but yachting. A mile away is the Furnace Creek Ranch, under the same management, where there are numerous Motel-type cottages and a trailer park. Near the ranch is a free public camping ground at Texas Springs, used by tenting parties and trailers. It does not have electricity.

Twenty five miles north of Furnace Creek is the Stovepipe Wells Hotel, with cottages. It is not far from the sand dunes, and it is very attractive indeed. Also, a very limited number of guests are accepted at Scotty's Castle —an obviously luxurious accommodation.

Ruth Ells

• At left, the patterns in the sand dunes are just another facet to this amazing valley; above, the author primes his camera for a shot in the desert section of Death Valley.

Roy Strong

• Desert Inn, a luxurious resort hotel, is open from November 1st to May 1st. It offers its guests all the usual sports except yachting.

### STILLS OR MOVIES?

Nearly every visitor I have seen in the Valley is equipped with some kind of camera. In the still field, these range from ancient box Brownies to 5 by 7 inch cut film jobs, with the usual assortment of movie cameras, up to the Ciné-Kodak Special. Only a few persons, I suspect, are serious workers, and fewer still have the leisure really to know and love the Valley. Of course, the type of camera brought into the Valley depends upon the taste and ability of the visitor. For the easiest and most satisfactory still pictures, I think that 35mm. Kodachrome slides are the answer, and they certainly are popular. Camera fans should bring their entire film supply with them, for only a few roll film sizes are available in Death Valley's Furnace Creek store.

### LIGHT AND EXPOSURE

In the movie field, I feel that color film is definitely indicated. Generally, the desert light is abundantly sunny. Even on those occasions when the sky becomes hazy, this condition does not seem to affect meter readings as much as one might expect. For, in locations of this type, your meter can be misleading. Often it will indicate an exposure of *f*/16 or even smaller. My own experience is that, in a movie camera operating at sixteen frames a second, *f*/11 is the smallest possible aperture usable with Kodachrome. It cost me three rolls to find it out, for I grossly underexposed that much film in Arizona by following the meter, when I should have been reading the instructions packed with the film.

However, I tried to learn, as rapidly as possible, to judge the correct exposure by observing the light intensity through the reflex finder of the Special, as it was out of the question to get meter readings in shooting telephoto, macroscopic and all the infinite variety of shots that present themselves. It is not very difficult to learn just what intensity is necessary, and once thoroughly mastered, this ability is very useful.

### WHAT TO FILM

Logically enough, since there are only 1000 inhabitants in the whole area, human interest is difficult to achieve. Besides Johnny Shoshone, an old time prospector equipped with whiskers, a homemade wagon and a pair of very filmable burros, there is a fine collection around Furnace Creek Ranch of authentic old mining equipment and wagons of the twenty mule team type. They are extremely interesting [Continued on page 484]

## Sand dunes and gnarled trees, lizards and wild horses, Johnny Shoshone and Death Valley Scotty invite your camera

Roy Strong

Henle from Monkmeyer

• Above, these acres of date palms at Furnace Creek Ranch represent the only agricultural activity in the entire valley; at right, the view from the tower of Scotty's Castle, an exotic showplace for visitors.

# SOUND IN ONE

DEAN DEMPSEY, ACL

HOW many times has one of your friends invited you over to his house, suggesting that you bring along a projector and show some movies?

With an amateur filmer liking nothing better than an appreciative audience, naturally you are not going to pass up *such* an opportunity. And yet, if you like a little music with your movies (and who doesn't!), these outings can become quite a problem in what my late colonel called logistics.

"Just bring your projector," the friend says. Well, my projector is a sound on film one and, like so many of them, comes in two units—projector and speaker. With it I had to carry a collapsible screen, a film and record case—*and* a single disc turntable. I soon decided that what was needed was consolidation.

## HOW TO COMBINE

Examination of the various components of my sound projector suggested several ways that a turntable might be incorporated within the two original cases. The best method seemed to be one using the back cover of the loud speaker case as the turntable housing unit. The photographs on this page will give you an idea of how well it worked out with my particular sound projector, a Bell & Howell. The arrangement is equally applicable to several other machines, such as the two-case models of Ampro, Eastman or Victor.

## SIMPLE ALTERATIONS

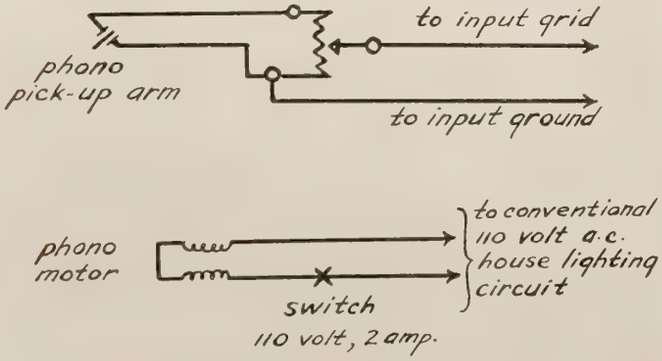
Since the speaker cover had previously held the takeup reel, the first problem was to find a new place for it. This was found on the inside of the projector door. While a 1600 foot reel cannot be carried in this new location, two 1200 foot reels can, and, for most home showings, that is sufficient footage for an evening's performance. [Continued on page 489]

A single turntable and your SOF projector can be combined to make a truly portable sound unit

Photographs by Dean Dempsey, ACL

• Fig. 1. The completed single turntable unit, housed for transport in the back cover of loud speaker case. The cord shown leads to SOF amplifier; cables for projector and speaker stow in side slots of speaker housing.

• Fig. 2. Only a turntable and motor, pickup, volume control and power switch are needed for simple sound unit.




• Fig. 3. The simple wiring plan used and described by author.

• Fig. 4. The detached turntable seen in playing position.

WITH Britain wavering economically, needing export markets desperately, King George VI and Queen Elizabeth made the first royal visit in history to the Union of South Africa.

CHIEF actor in another bit of international diplomacy was President Truman, shown here with Canadian Prime Minister Mackenzie King and other dignitaries during an unusually formal occasion in Ottawa.

# A YEAR OF NEWS

IF you were a collector of newsreels in 1937, you bought shots of events that proved to be the beginnings of a tumultuous decade. Your reel included scenes of Franco storming Madrid, of the Japs invading China, local actions that really started World War II.

The events in those newsreels of 1937 were the seeds of history. They were the moments that blossomed forth with meaning in later years. That they were included in your newsreel is a striking illustration of the care with which significant events are chosen by the editors of the annual Castle News Parade, which this year celebrates its tenth anniversary.

All the news isn't international. There are the great annual upheavals and disasters when nature or man breaks the usual calm pattern and creates disaster. This year, there was the Texas City explosion and the September hurricane that thundered over Florida. They are legitimate pieces of news in the overall picture; and the connoisseur of newsreels will appreciate their presence in his library.

In a world that changes, the news parade is always alert to catch the reason for the change. No news parade is ever complete. This year's grows out of the meanings of last year's. And 1948 will grow out of 1947. Maybe that is why all pre-release announcements of news parades end with "Subject to Change."

THE hitherto little known Texas City, Texas, contributed the worst American disaster in 1947, when it was ripped by gigantic chemical explosions started when oil tankers burst in the city's busy port.

HAMMERING away at the Florida and Gulf coasts, a hurricane late in September caused widespread damage to trees, buildings and communications. Because of advance warnings, few people were injured.

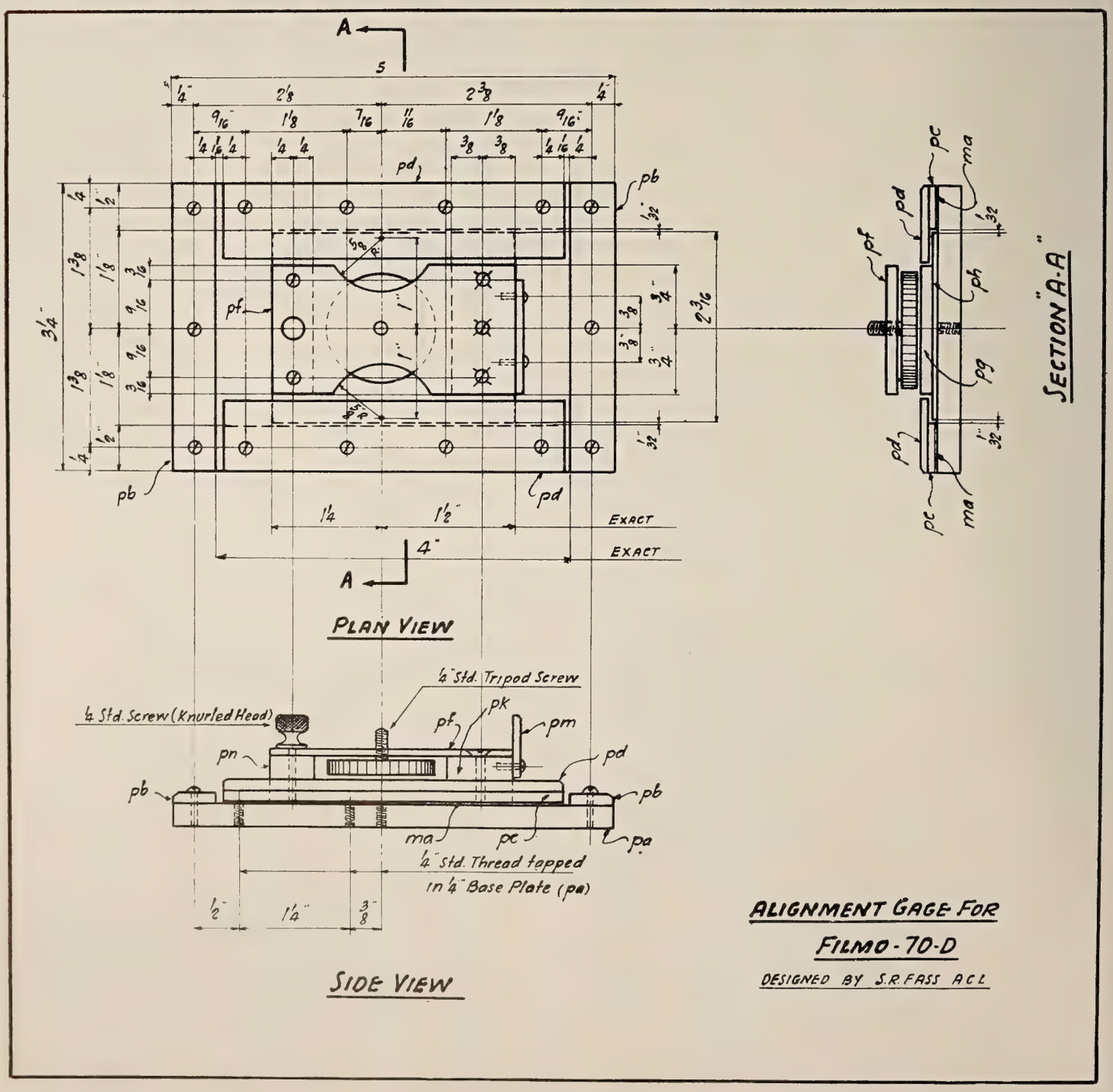
# MAKING YOUR OWN ALIGNMENT GAUGE

## How a mechanically minded filmer can build a valued accessory

SAMUEL R. FASS, ACL

THE device discussed below—an alignment gauge—is intended to solve the difficulties of something we call parallax.

As most experienced movie makers know, parallax is the difference in area covered by a camera's viewfinder from the area covered by the camera's lens. This difference is created by the fact that the viewfinder and the lens *cannot* be in the same place at the same time—and therefore *must* have differing lines of sight. On long or medium shot filming, this variant will be of little importance. On closeup shooting, the offset of finder and lens becomes increasingly noticeable in its effect.




• Fig. 3. A plan view, side view and section A-A of the homemade alignment gauge designed by the author for his Filmo 70-D camera. The gauge provides positive parallax correction for lenses of all focal lengths, used at any distance from the subject.

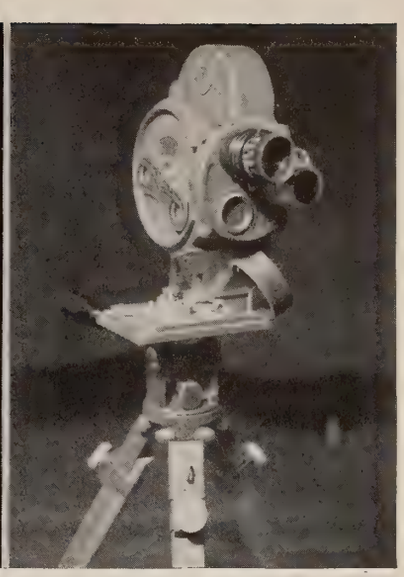
On some cameras, this offset is vertical, with one unit some distance above the other. On other cameras, the difference in position is horizontal. It was for such an instrument, the Filmo 70-D, that I specifically designed this gauge. Used with the 70-D, the side to side movement of the gauge is exactly one and a quarter inches —the distance between the center line of the viewfinder and the center line of the lens. If your camera also has horizontal offset between these elements, the designs below can be adapted directly, merely by changing this distance to fit your needs.

The equipment used to make the gauge need not be elaborate. I work in a small corner of our kitchen on a homemade work bench, the top of which measures approximately twelve by sixteen inches.

The sizes of taps and drills required are as follows:

6:32 Tap
6:32 Tap drill
6:32 Clearance drill
¼ inch Standard Tap
¼ inch Tap drill.

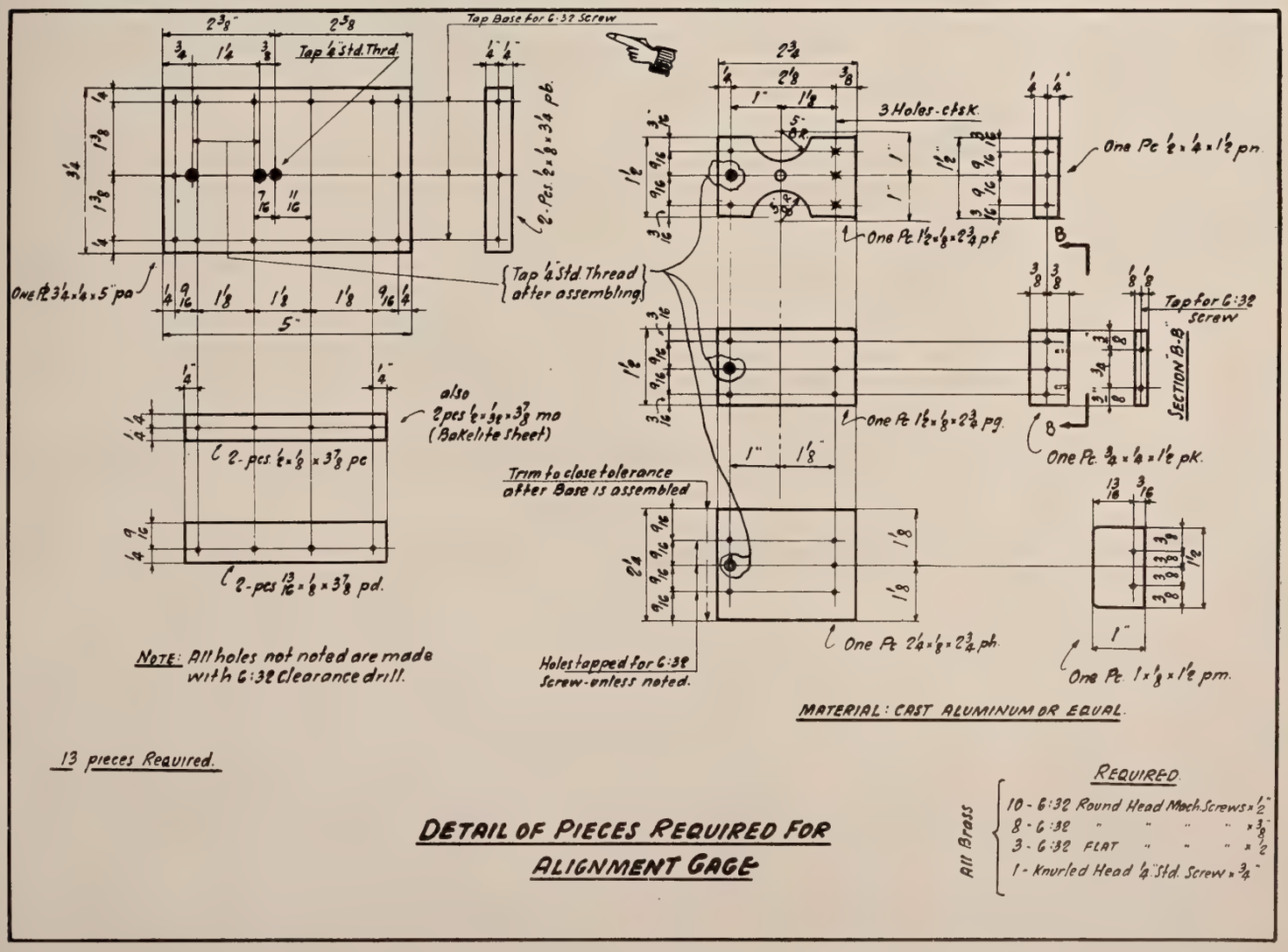
The material used for the gauge is cast aluminum, which is easy to handle.



• Fig. 1, at left, shows the gauge in focusing position, before mounting camera. In Fig. 2 the camera is now in taking position.

The various pieces are detailed in the accompanying diagrams (Figs. 3 and 4), and the sizes of material required are shown.

It is suggested that the base plate (ph) of the movable portion be made a trifle [Continued on page 483]



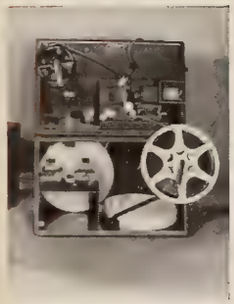

• Fig. 4. Details of the thirteen pieces required for the alignment gauge. The flat pieces are of cast aluminum, while the twenty two screws are of brass.

# Ciné-Kodak editing

## These Kodak movie aids will help you add H

### Ciné-Kodak Editing Outfits

Ciné-Kodak Master Editing Outfit, rear, accepts 16mm. reels up to 1600-ft. capacity. Ciné-Kodak Senior Editor, front, takes both 8mm. and 16mm. reels up to 400 ft.



Ciné-Kodak Editing Kit includes rewind, Editing Viewer, Senior Splicer, Editor Bracket, work tray, and storage space for reels and cans up to 400-ft. capacity—conveniently arranged in a compact carrying case but 20 inches wide.

THREE fine editing outfits: *Ciné-Kodak Senior Editor*, a combination of the Senior Editing Rewind and the efficient Senior Splicer, for both 8mm. and 16mm. movies; *Ciné-Kodak Master Editing Outfit*, including the Master Editing Rewind, the Senior Splicer, and the 16mm. Editing Viewer, for 16mm. films; and the *Ciné-Kodak Editing Kit*, a complete "cutting room" in a smartly styled carrying case, supplied in 8mm. and 16mm. models.

Any of these three ready-to-use outfits will provide a convenient way to add editing's Hollywood touch to personal movies. Or, if you already own parts of a complete outfit, you may prefer to purchase individually the items you need. (Case units for the Editing Kit, however, are no longer supplied separately.)

**THE SUPPLY SITUATION**

With today's great demand, Ciné-Kodak editing equipment may be temporarily hard to find. But see your Kodak dealer—and keep in touch with him if the items you want are not immediately available. For Kodak will produce and ship more and more movie equipment than ever before.

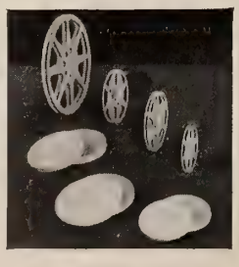
**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

### Editing Incidentals

Kodak Ciné Film Cement—especially designed for movie film—is supplied in containers ranging in capacity from ½ ounce to 1 gallon.

Ciné-Kodak Editor Bracket, which accepts up to 4 return reels of 8mm. or 16mm. film, makes for convenience in assembling movies.

Ciné-Kodak Film Clips for 8mm. 200-ft. reels and both 8mm. and 16mm. 400-ft. reels, help to keep film snugly wound and free from dust.



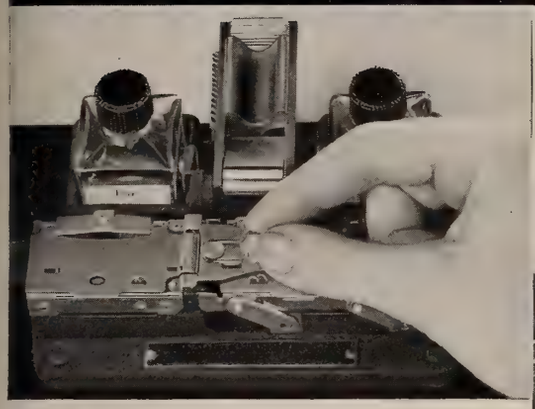
Ciné-Kodak Reels and Film Cans come in 200- and 400-ft. sizes for 8mm. film . . . in 400-, 1600-, and 2000-ft. sizes for 16mm. film.

KODAK FILM CEMENT for smooth, long-lasting splices; the Editor Bracket to assist in orderly film assembly; Reels, Cans, and Clips to guard against storage hazards—these inexpensive editing accessories pay off many times over in convenience and in protection for valuable movies.

# d titling equipment

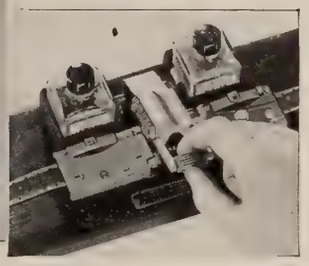
## vood smoothness to your personal films . . .

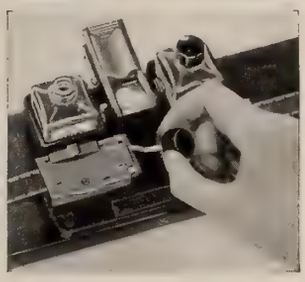
### Ciné-Kodak Senior Splicer



Once set, Ciné-Kodak Senior Splicer's unique pressure clamp applies the equalized pressure essential to smooth, lasting splices.

The double-bladed shearing arm squares off both film ends with a single action.



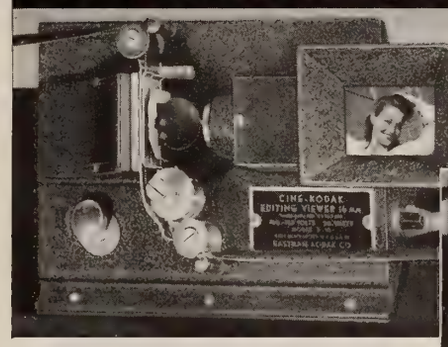


The Senior Splicer is supplied complete with film cement, containers, and applicators.

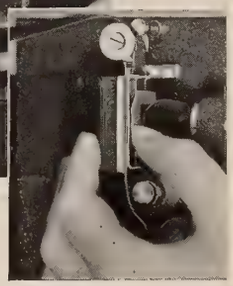
THE *easy* way to better splicing: film ends, secured on the splicing block by closing two cover plates, are cut with a single action of the double-bladed shearing arm. One film tip is moistened, scraped, and brushed with cement . . . then the pressure clamp is slid over to join and set the splice. This built-in clamp eliminates tiresome hand pressure, makes superior splicing really simple—film ends are welded, without further attention, into a tough, long-lasting splice.

Ciné-Kodak Senior Splicer, which accepts both 8mm. and 16mm. film, is available with any of the outfits pictured at left, or separately, for use alone or attached to any horizontal rewind. And the Senior Splicer comes complete—everything you'll need for superior splicing is supplied.

### Ciné-Kodak Editing Viewer



The Editing Viewer shows movies on its ground-glass screen as you wind film in either direction.



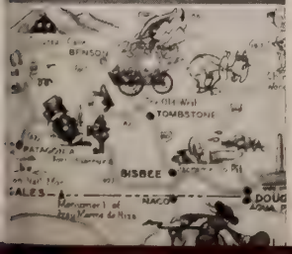
To identify scenes or frames for later reference, you press a lever . . .

CONVENIENCE in editing and an end to hide-and-seek with elusive movie frames: you see your movies in action as you edit—projected on a built-in screen. When a scene appears that requires cutting or rearrangement or one for which you plan to insert a title or from which you want to order an enlargement, you press a lever—the border of the frame being viewed is conveniently notched.

Ciné-Kodak Editing Viewer, supplied with the Editing Kit and the Master Editing Outfit, is also available separately in models for both 8mm. and 16mm. movies.

The border of the frame being viewed is harmlessly notched.

This is the
CINEMA SAGA
of Peter
Born June 1, 1947

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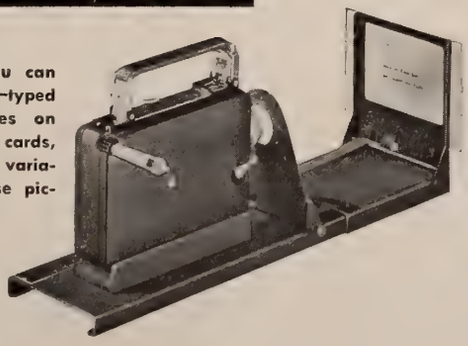
LEFT: Titles you can make yourself—typed or lettered titles on standard title cards, top, or effective variations like those pictured below.



ABOVE: Ciné-Kodak Titler accepts all Ciné-Kodak cameras except the "Model A" and the "Special." "Magazine 8" and "Magazine 16" require inexpensive adapters.

HERE'S the easy way to effective movie punctuation. Inexpensive Ciné-Kodak Titler has a supplementary lens prefocused on its built-in easel. You slip a typed or printed title card into place and press your camera's exposure button—and that's all there is to it.

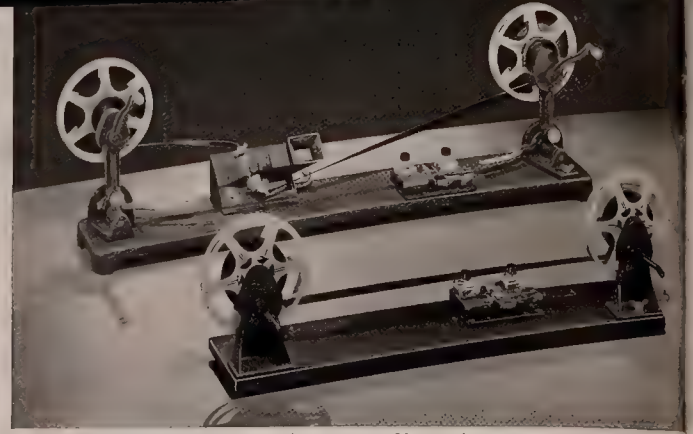
A quantity of title cards is supplied, but because your camera, when mounted on the Titler base, will capture any subject framed in the easel, scores of variations of titles are possible . . . as is the magnification of flowers, insects, and other tiny movie targets.

Kodak

# Ciné-Kodak editing and titling equipment

## These Kodak movie aids will help you add Hollywood smoothness to your personal films . . .

### Ciné-Kodak Editing Outfits



Ciné-Kodak Master Editing Outfit, rear, accepts 16mm. reels up to 1600-ft. capacity. Ciné-Kodak Senior Editor, front, takes both 8mm. and 16mm. reels up to 400 ft.

Ciné-Kodak Editing Kit includes rewind, Editing Viewer, Senior Splicer, Editor Bracket, work tray, and storage space for reels and cans up to 400-ft. capacity—conveniently arranged in a compact carrying case but 20 inches wide.

THREE fine editing outfits: *Ciné-Kodak Senior Editor*, a combination of the Senior Editing Rewind and the efficient Senior Splicer, for both 8mm. and 16mm. movies; *Ciné-Kodak Master Editing Outfit*, including the Master Editing Rewind, the Senior Splicer, and the 16mm. Editing Viewer, for 16mm. films; and the *Ciné-Kodak Editing Kit*, a complete "cutting room" in a smartly styled carrying case, supplied in 8mm. and 16mm. models.

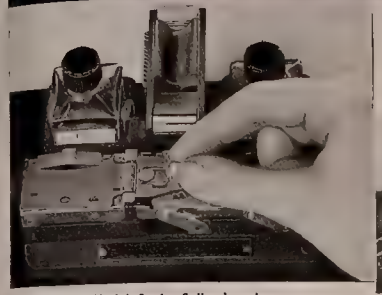
Any of these three ready-to-use outfits will provide a convenient way to add editing's Hollywood touch to personal movies. Or, if you already own parts of a complete outfit, you may prefer to purchase individually the items you need. (Case units for the Editing Kit, however, are no longer supplied separately.)

**THE SUPPLY SITUATION**

With today's great demand, Ciné-Kodak editing equipment may be temporarily hard to find. But see your Kodak dealer—and keep in touch with him if the items you want are not immediately available. For Kodak will produce and ship more and more movie equipment than ever before.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

### Ciné-Kodak Senior Splicer



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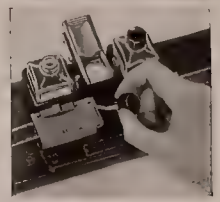

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Kodak

• John J. Lloyd, ACL, president, left, and Otis Hoyt of the Long Beach (Calif.) Cinema Club, examine the group's new projector.

# AMATEUR CLUBS

## What organized groups are doing everywhere

**Mineola Fair contest** In the fifth annual contest managed by the Mineola Fair, at Mineola, N. Y., first prizes in the several classes were won by Charles H. Benjamin, ACL, Walter Bergmann, FACL, Irving Gittell, Terry Manos, ACL, George Mesaros, ACL, and Manny Lovitch. Second prizes were awarded to Mr. Benjamin, Harold Cahn, Sam Fass, ACL, Arthur Gross, ACL, Burton Rackett and Bert Seckendorf.

The winners were chosen from a field of seventy two contestants, a large number of good movie makers for this well known competition. In addition to his first prize, Mr. Mesaros was later given the grand award among the winners of the contest, marking his third successive capture of this top honor.

**Slate for Washington** In addition to two sound films which were screened at a recent meeting of the Washington (D.C.) Society of Amateur Cinematographers, the election of officers for the current season was held.

William C. Kuhl was chosen as the new president and Harold K. Water as vicepresident. Wilbur F. Comings was elected secretary for this season, J. Donald Sutherland, ACL, corresponding secretary, T. H. Sarchin, ACL, treasurer and C. H. Ward, publicity chairman.

**MMPC plans** At the first meeting of the new season, the Metropolitan Motion Picture Club, ACL, of New York City, screened *A Trip to Yellowstone*, by Ernest Miller, ACL, and *A Day of Independence* and *In His Own Judgement* by J. J. Harley, FACL.

Plans were laid for a supplementary meeting in the Hotel Pennsylvania, where advice for editing miscellaneous scenes was to be offered. A novice contest, sponsored by Harry Groedel, ACL, will conclude January 30, 1948, with the general contest announced for November 1, of this year.

**Rockford travels** The Rockford (Ill.) Movie Makers, ACL, do it in style. When a club has to charter a special train—of seven cars no less—to take a filming journey, that's news! Numbering 260, the movie makers made an all day tour to various Swiss settlements in Wisconsin, where they were serenaded by the Brodhead band and where they visited a Swiss cheese factory, watched the fire department take a mock run, inspected Swiss mural paintings, filmed a full dress preview of the William Tell pageant, toured a famous lace factory and ate an excellent Swiss dinner at the William Tell Hotel in New Glarus.

Here was a carefully planned and perfectly executed program. What can be better than sight seeing, eating excellent food and filming authentic Swiss New World reproductions amid charming Wisconsin scenery!

**Contest in St. Louis** After the screening of *University City Track Meet*, by Neil Buttiger, and *Baie St. Paul*, by Frank E. Gunnell, FACL, the Amateur Motion Picture Club of Saint Louis, ACL, judged its annual contest for the best picnic picture. Ralph Meteka captured first place and Martin Manaville took second.

**La Casa screens** Meeting at the Y.M.C.A. building, La Casa Movie Club, ACL, of Alhambra, Calif., gave a fine program for its members. *Pacific Northwest, Victoria, Yellowstone and Virginia City*, by William A. Ware; *Vacation in and near Grand Canyon*, by George B. Stone; *Yosemite 1947* and *Boat Races 1947*, by R. H. Rollins; *Past and Present Farm Machinery*, by William R. Wyatt; *A 1947 Vacation*, by Clarence C. Hesse, and *Water Color Painting*, by Frank Knaus, were the features of the evening.

**Oklahoma elects** The Movie Makers Club of Oklahoma City chose its slate of officers for this cine season at a meeting in the Skirvin Hotel. Floyd Glasgow was elected president for the second successive time; Lee White was made vicepresident; Eugene Heflin became the secretary treasurer; Fritz Holzberlein is the program chairman, and Mrs. Hugh Turney, ACL, the reporting secretary. The board of directors for the club consists of H. A. Houston, ACL, Frank Allen and C. N. Conley.

**Brooklyn at Stamford** At the invitation of George Valentine, ACL, of the Stamford (Conn.) Movie Club, ACL, the Brooklyn Amateur Cine Club, ACL, gave a program in return for one that Mr. Valentine screened for Brooklyn last season.

The films shown were *Mr. Bug Plays Cupid*, by Martin Sternberg; *Safari*, by Charles H. Benjamin, ACL; *Indian Summer*, by Bert Seckendorff; *Vacation with Pay*, by Irving Gittell; *The Trapper*, by Charles Ross, ACL; *Bettas*, by John Larson, and *Cutting Old Ties*, by Francis Sinclaire, ACL.

**Bristol slate** At a recent meeting, the Bristol (Conn.) Cinema Club, ACL, elected its officers for this year. John P. Hannon, ACL, was chosen as president and Herman E. Dow, ACL, as the secretary treasurer.

**Critique at Minneapolis** The State Fair footage of the Minneapolis Cine Club, ACL (see *A Club Films a Fair*, October MOVIE MAKERS) was shown at its last meeting, just as it was filmed. No cutting, no editing and no sequences had been worked out at all, the idea being to allow the club to see exactly what sort of job was done and to offer continuity suggestions. Earle Ibberson, ACL, was the director and organizer of the project.

[Continued on page 485]

# PRACTICAL FILMS

## The general movie as used for various purposes

WILLIAM HOWE, ACL

### HOLD THAT POSE

The technique of portrait painting is shown with cinematic clarity in *Sittin' Pretty*, a two reel 16mm. Kodachrome film in which Randolph Coats demonstrates the steps involved.

An attractive model has been posed in various lightings, while careful attention is given to the details of the artist's procedure. This movie affords a fine opportunity to watch a professional artist at his easel and to see how he accomplishes a likeness in oils.

The film's appeal should extend beyond art classes and educational groups, for women's clubs and civic audiences alike will be fascinated by the artist's facility and this ingenious transformation of bare canvas to a vivid portrait. United World Films, Rockefeller Center, New York 20, N. Y., are distributors for this new product.

### THE NEW LOOK

*Pattern for Smartness*, a 16mm. color sound movie running twenty two minutes, is tailor made to the tastes of teen-agers. Bright and blithe enough to please the most exacting members of the style conscious younger set, this Hartley production shows all the important steps in making a dress, from pinning pattern pieces to the fabric to the final marking of the hem line.

Using a typical pair of teen-agers for its stars, the story is told in a refreshing, offhand manner that should delight any audience of young girls, whether they meet in a home economics class or in their club. Bookings for this free film will be handled through Association Films, 347 Madison Avenue, New York City.

16mm. scenes by Lewis Lewis, ACL

• An ACL member sends these priceless frames of the royal visit to the Union of South Africa, showing Princess Elizabeth and King George VI.

### AROUND AND ABOUT

F. C. Clark, jr., ACL, of Santa Fe, N. M., recently completed the planning and filming of a record picture about the novel and ironic predicament of the Pima Indians. Employed by the United States Department of Interior Indian Service, Mr. Clark has shown, in his 879 foot sound and color film, how the Pimas, formerly an agricultural tribe, had to abandon farming for sixty years because white settlers diverted the Indians' water for the irrigation of their own fields. Now, in addition to providing water for the Pimas, the government has discovered that it will also have to give instruction in the forgotten craft of farming for the new generation that learned only itinerant trades.

Harold Kovner recently previewed a full length 16mm. sound production of the Ballet Russe's *Danses Concertantes* at his Cinemart Studios, 101 Park Avenue, New York City. Mr. Kovner has worked with noted choreographers like Balanchine in the past, but this is his first complete color production with sound on film. Other ballets will be filmed if the response to this picture warrants further production.

Prancing polo ponies have lured Jay Shuler, ACL, to Bostwick Field in Westbury, Long Island, N. Y., for good Sunday shooting. His interest in action filming ties in with his plans to produce a community newsreel for the Merchants' Association of Queens and Jackson Heights.

*The Tenafly Summer Playground*, a 1000 foot record film of a recreation center, kept Harold Hainfeld, ACL, behind his 16mm. camera for the better part of the summer. Mr. Hainfeld, of Union City, N. J., spent most of the warm months filming this movie which shows suburban youngsters enjoying the track meets, pet shows, arts and crafts, softball—even a bubble-gum contest—provided for them by the Tenafly Recreation Committee.

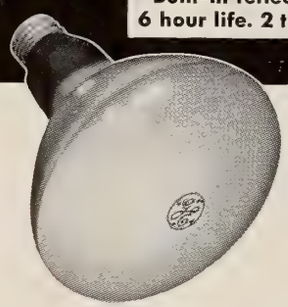
### EDUCATIVE AIDS

To meet the ever increasing demand for audio visual aids, the Eastman Kodak Company has published three leaflets designed to abet teachers and instructors in the procurement and proper use of films, slides and film strips.

*Selected Indexes and Sources of Photographic Visual Aids* lists major sources of still and movie material for projection, distributors of visual aids and organizations offering film information service. *Selected References on Audio-Visual Education and Training* names most of the noteworthy articles and books on this subject which have been written during the past few years; [Continued on page 487]

For BETTER Christmas movies get G-E Reflector Photolamps

Built-in reflector. 6 hour life. 2 types.



RFL-2 95¢ EACH plus tax

**G-E Reflector Photoflood**

WIDE coverage, with light equal to a No. 2 in good reflector. Get a pair and use 'em in Triangle Lighting for better pictures.

RSP-2 $1.10 EACH plus tax

**G-E Reflector Photospot**

NARROW beam with a punch of light that makes it a honey for movie work; same coverage, same light as RFL-2 at 3 times the distance. Also good for special effects.

**FOR BETTER MOVIES** use a pair of either type in Triangle Lighting. It's the easy way to place lights for good pictures. Ask your dealer.

*. . . and get the most out of your movies with a G-E projection lamp*

*Remember... for any photographic purpose*

**G·E LAMPS**

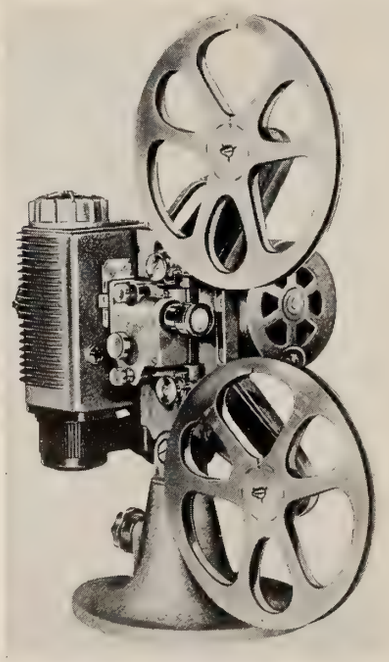
GENERAL ELECTRIC


# NEWS OF THE INDUSTRY

## Up to the minute stories on latest developments

JAMES YOUNG, ACL

**Universal** If you don't like chains or spring belts, Universal's new Cinématic 8mm. projector should interest you. A 750 watt, low cost machine, the Cinématic utilizes fully geared forward, reverse and rewind controls. All gearing is completely encased for smooth and silent projection. The projector has a 400 foot reel capacity and it is equipped with a one inch $f/1.6$ Superlux Coated Universal lens. It is manufactured by Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y.



• The Universal Cinematic 8mm. projector has encased gears and 400 foot reel capacity.

Universal's new Buccaneer 35mm. still camera has also appeared. The Buccaneer uses standard 35mm. film cartridges and is equally suitable for color or black and white shooting. It features a coated $f/3.5$ lens and a wide variety of conveniences, including built-in flash synchronizers and extinction type exposure meters.

**Borden camera gun** Action shots of all types from a lone bird in flight to crowded sports events may be made easily and accurately with the aid of the Borden camera gun, which employs the gunstock to provide both instantaneous pointing and smooth, steady swinging.

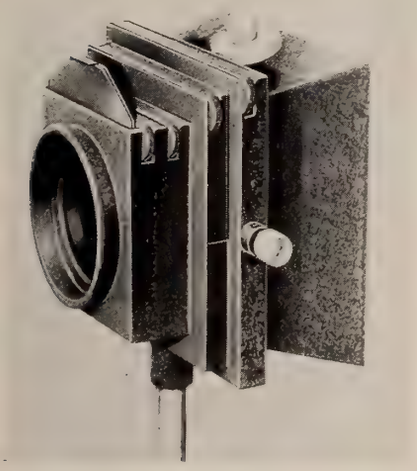
Specifically designed to fit the Bell & Howell Model 70 16mm. camera, the Borden camera gun uses the Nydar sight to overcome the limitations of the enclosed camera viewer for following rapidly moving objects. (The Nydar sight projects an illuminated spot—refracted light from the sky — into space. This spot can be bore sighted accurately with the center of the field of the telephoto lens and it establishes an exact point of aim.) The sight is mounted well out on the barrel, for unrestricted vision.

The camera is operated by trigger action for the right hand, and the left hand grip is in normal position for balance and support. Held firmly in the stock by three thumb screws, the camera may be removed easily at any time, although removal is not necessary for film changes or winding. The camera gun is hollow, cast in light, tough aluminum, weighing three and three quarter pounds, and it is practically indestructible. Inquiries should be addressed to Borden Camera Gun, 1031 Canton Avenue, Milton, Mass.

• With trigger action and a Nydar sight, the Borden camera gun is ideal for action shots.

• Frederic S. Welsh, new manager of the Cine-Kodak Sales Division, replaces Harold M. Bennett, recently retired.

**Bardwell & McAlister** The new Bardwell & McAlister matte box—a professional combination lens shade and filter holder—is designed for use on almost



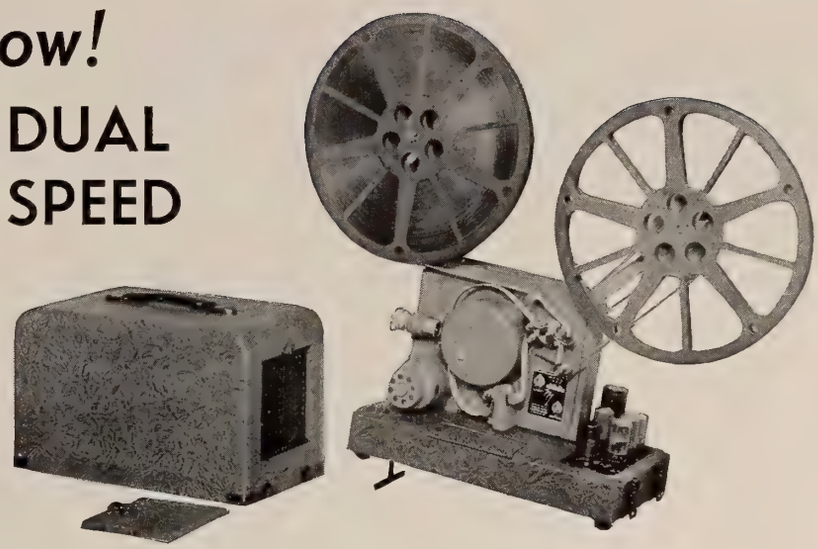
• The new Bardwell & McAlister matte box holds filters, gauzes and Pola-screens.

any 8mm. or 16mm. camera. The matte box is equipped with a series of grooves into which gelatin or cemented filters, diffusion discs, gauzes and Pola-screens may be inserted. The angle of acceptance of the shade is wide enough to permit its use with a 15mm. lens on a 16mm. camera. Descriptive literature may be had from Bardwell & McAlister, Inc., 911 North Orange Drive, Hollywood 28, Calif.

**Bell & Howell** An international division has been established by the Bell & Howell Company of Chicago. E. L. Schimmel, export manager for Bell & Howell, will handle the new unit. The division will be in charge of overseas distribution and sales for both Bell & Howell and other manufacturers of photographic equipment. Further information may


*Now!*

DUAL SPEED



# MOVIE-MITE

*Projector for both Silent and Sound 16mm Films*

**Portable . . . weighs only 27½ pounds, complete. Single case contains everything needed for operation—projector, table top screen, speaker, cords, take-up reel, and has extra space for lamps and incidentals.**

**Ideal for smaller group showings. Larger, standard screen may be used for larger audiences of 80-100 people. Shows perfect picture 6 ft. wide in darkened room.**

**Movie-Mite is made of best quality die-cast and precision machined parts. Simplicity is the outstanding feature. In threading, only one moving part need be operated. Show can be on the screen in 3 minutes.**

*Write for Illustrated Folder Giving Complete Details*

**Reel capacity 2000 ft. Fast power rewind . . . adjustable tilt . . . quickly adjusted framing device . . . utilizes a single, inexpensive standard projection lamp for both picture and sound projection . . . no separate exciter lamp necessary. Durable plywood case, leatherette covered.**

**Universal, 25-60 cycle—A.C. or D.C., 105-120 volt operation. Convenient dual speed control switch.**

***See Your Photographic Dealer For Demonstration***

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**Superb Sound Quality . . .** Movie Sound 8 is a complete, high quality sound projector for 8 mm. film...simple to operate...and built for years of trouble-free enjoyment. Movie Sound 8 is a new invention which automatically synchronizes film to sound on records. The projector is an Eastman Kodascope Eight...CPC especially adapted for synchronization by EASTMAN KODAK COMPANY. The clear-toned amplifier is built by WILCOX ELECTRIC COMPANY.

**Castle Films Are Available...** Now you can buy selected Castle Sound Films in 8 mm. size...A library of sound film entertainment, education, historic events, and travel is ready for your enjoyment. With Movie Sound 8 you can also show your own silent films with musical background from regular phonograph records.

See the MOVIE SOUND 8 at your dealer's Today and ask for FREE Catalog

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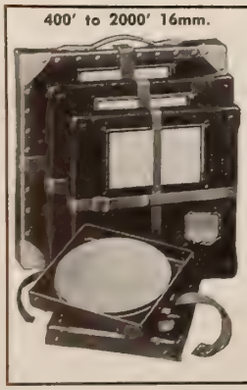
400' to 2000' 16mm.



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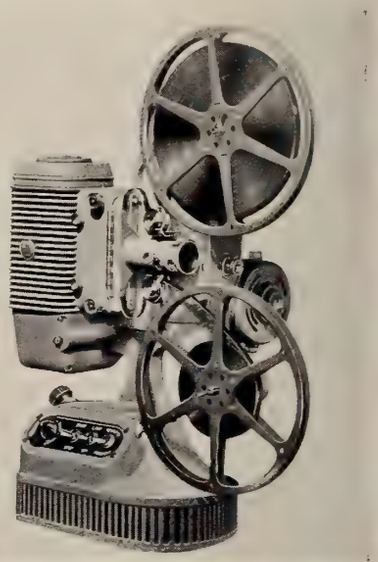
| 8mm. complete | $4.50 | $1.00 |
| 16mm. complete | 7.75 | 1.00 |
| 16mm. complete sound | 13.50 | 4.00 |
| 16mm. 100 ft. sound | 6.50 | 1.00 |

OR YOU MAY SWAP AT NO CHARGE
JOIN OUR SWAP CLUB

**IRIS MOVIE LIBRARY**
P. O. BOX 539, BROCKTON 65, MASSACHUSETTS
**Special used 100 ft. sof subjects ea. $3.50**


be had from the International Division, Bell & Howell Company, 7100 McCormick Road, Chicago.

**DeJur-Amsco** An up to the minute version of the well known DeJur 1000 8mm. projector is now in full production by the DeJur-Amsco Corporation, Long Island City, N. Y. The major addition to the new model is an automatic pilot light, to facilitate threading in the dark, while



• **The newest DeJur 1000 8mm. projector features a pilot light for threading in the dark.**

minor engineering changes have cut friction of moving parts to a minimum. Aluminum die castings are used extensively throughout the machine to achieve a combination of lightness and strength. With a 400 foot film capacity, the DeJur 1000 has an $f/1.6$ coated lens and it can use any power lamp from 300 to 1000 watts interchangeably. The price of the projector is $174.00 with case, tax included.

William Meyer has been appointed assistant sales manager of DeJur-Amsco, according to an announcement by the president, Ralph A. DeJur. Mr. Meyer will continue as advertising manager of the company in addition to his new post.

**Post** A 1947 tenth edition catalog supplement is announced by Harry A. Post, president of Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. The supplement brings up to date the company's listings of 16mm. sound on film productions. It may be had free from dealers or from Post Pictures Corporation.

**Peerless** Covering every lens size and type required for still cameras, Peerless Camera Stores has introduced a new Peerless lens shade and filter holder, constructed of tem-

pered duraluminum for lightness and strength. Full description of sizes and types may be found in the new Peerless 1948 catalog, which is available from Peerless Camera Stores, Inc., 138 East 44th Street, New York 17, N. Y.

On October 10, Peerless presented the first of twenty five lecture demonstrations in the field of photography. The demonstrations—which consist of five lectures, repeated five times each—are held at the Peerless address Friday nights, from 6:30 to 7:30 p.m. Applications for tickets may be made at the store.

**Display Lighting** A slightly smaller model of the standard Giraffe light, known as the Giraffe Cub, is announced by Display Lighting, Inc., 417 East 61st Street, New York 21, N. Y. The new light

• The Giraffe Cub, a perfect lighting utility for your Thanksgiving scenes.

is designed specially for small studios and amateurs. The head of the Giraffe Cub is identical with that of the standard model and it accommodates R40, RSP2 or RFL2 reflector lamps in 150 watt to 500 watt sizes.

**Pictorial** Pictorial Films announces a general price reduction on all one hundred foot musical features. Previously sold at $7.50 a reel, the features will now be priced at $6.50. Pictorial also announces its new headquarters address as 625 Madison Avenue, New York 22, N. Y.

**Leitz** The Leica desk viewer for 2 by 2 inch slides and 35mm. film strips is once again available. The specially designed lens is of the wide field type; it is in a focusing mount which provides variable magnification. Illumination may also be varied with

DELTA

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**H8 BOLEX CAMERA OWNERS**
**16MM CAMERA OWNERS**

Hundreds of owners of the BOLEX H8 camera have ordered this great film buy! 8mm EASTMAN Super XX on 50' spools (makes 100' finished for projection.) Weston Speed of 100 makes this ideal for use during the long Winter evenings. Also available in 100' spools for use in the same camera, or *either of them can be used in regular 16mm cameras.*

Made for U. S. Government use to highest quality standards. Although shortdated, this film has been stored in refrigerated vaults and is fully guaranteed by us.

**Specially priced . . .**

50' 16mm Super XX
$ 2.95 ea.
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100' 16mm Super XX
$ 4.95 ea.
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You fans are driving us nuts! Of all the screwy arrangements we ever dreamed up, here are some of the comparatively simple ones. And they accurately work too. That's one thing you can be sure of. If you can think of anything nuttier or more ridiculous —let us know.

***MOVIE LENS ADAPTERS***

**FOR**

Leica Lenses to C mount 16mm cameras.....$5.50
Robot Lenses to C mount 16mm cameras..... 5.50
16mm C mount lenses to regular 8mm cameras.. 3.75
16mm C mount lenses to Bell & Howell 8mm... 3.75
16mm Kodak Cine Lenses to C mount cameras.. 6.75
16mm Kodak Cine Lenses to 8mm cameras..... 6.75
16mm Kodak Cine Lenses to 8mm Bell & Howell 6.75
16mm Kodak Cine Lenses to 8mm Bolex..... 6.75
16mm Kodak Cine Lenses to 8mm Revere Turret 6.75
8mm standard lenses to Bell & Howell 8mm... 3.75
8mm standard lenses to Bolex L8 cameras..... 3.75
8mm standard lenses to Revere Turret cameras.. 3.75

***35mm CAMERA GADGETS***

SPEED-O-COPY ATTACHMENT — permits ground glass focusing with the following list of cameras:

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MAGNIFIER, for use with above attachment..$7.53
SPEED-O-COPY for Leica Camera with CONTAX lenses .....$43.75
SPEED-O-COPY for Contax Camera with Leica lenses .....$43.75
SHULL complete PHOTO OPTICAL BENCH ASSEMBLY—for use with the Speed-O-Copy and any camera for small table top, copy, photo-macrography, etc. A wonderful scientific instrument for many pleasant hours of fun and serious work. COMPLETE—ready for use, may be set on enlarger baseboard or used as is. Only.....$49.70
KINE EXAKTA BAYONET EXTENSION TUBE OUTFIT. For copying and close-up work with the Kine Exakta. Consists of two adapters and one extension tube, complete.....$17.50
MALE & FEMALE ADAPTERS ONLY (Please specify which). Each.....$7.50
(The adapters permit the use of Leica lenses for Kine Exakta for copying purposes. Collapsible Leica lenses can focus to infinity.)
FOCUSING ATTACHMENT for 8mm fixed focus lenses. (Please state lens when ordering).....$3.50

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Load your own magazines. If you have a KODAK, BELL & HOWELL, LEKTRO, GSAP or similar magazine camera, buy these magazines loaded with film and save money. Do your own processing or send it out, but RELOAD YOUR OWN. Our new low, low prices make this saving greater than ever. Similar savings for the regular 16mm camera owner, too!

16MM x 50' MAGAZINES, loaded with Super X or Super XX film—suitable for either negative or reversal processing.....$1.09 ea., $11.25 per doz.
(Processing not included)

16MM x 50' Super X or Super XX film on cores. Suitable for loading into these magazines. Also satisfactory for use in any camera. Not spooled, no processing included.....$.48 ea., $4.25 per doz.

16MM x 100' Super X and Super XX negative film. For special work in any camera using standard 16mm spools. Supplied on regular daylight loading camera spools. Ideal where negative-positive work is needed. $.98 ea., $10.50 per doz.

8MM PERFORATED, 100' rolls, negative film same as above. NEVER BEFORE OFFERED BY US, on camera daylight loading spools, for title work, copying or where negative-positive is needed.
$1.95 ea., $19.50 per doz.

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*C.O.D. orders subject to 20% deposit.*

**DELTA PHOTO SUPPLY** 690-A THIRD AVE. N. Y. C. 17, N. Y.


the turn of a knob. Slides, fed into a slide track near the top of the lens, automatically fall into position as preceding slides are removed. Further details may be had from authorized Leica dealers or by writing to E. Leitz, Inc., 304 Hudson Street, New York 13, N. Y.

**Ansco** Thomas P. Murtagh has been appointed assistant treasurer of the Ansco Division, General Aniline & Film Corporation, Binghamton, N. Y. Mr. Murtagh joined Ansco in 1942 as an industrial engineer.

**ESO-S** A De Luxe sepia film in which the highlights remain white, but the blacks assume the characteristic warm sepia tone, is being marketed as part of their Monocolor line by ESO-S, Inc., 828 West 39th Street, Kansas City 2, Mo. The sepia film provides an inexpensive way to title color movies without sudden and obvious transitions to black and white.

**Bolsey** A coupled range finder, an *f*/3.2 coated 44mm. lens, a shutter with speeds to 1/200 of a second and unusual compactness mark the Bolsey Model B 35mm. camera. The camera takes full size double frame 35mm. pictures. It is manufactured by the Bolsey Corporation of America, 118 East 25th Street, New York 3, N. Y.

**Chess-United** Omag de luxe filter kits for Series V, VI and VII are attractively Christmas-wrapped for use as gifts. The color kit contains the Omag Chromeflash, Chromehaze, Chromeblue and ChromA. Further information may be had by writing the Chess-United Company, Inc., 95 Madison Avenue, New York City.

**Eastin** Martin D. Phelan has been appointed manager of the home office of Eastin Pictures Company at Davenport, Iowa, which recently celebrated its twentieth anniversary.

**Kin-O-Lux** Wesley Gibbs, well known writer and lecturer in the motion picture field, has been appointed director of research and development for Kin-O-Lux, Inc., 105 West 40th Street, New York 18, N. Y. During his thirty years of experience in the industry, Mr. Gibbs has been associated with Eastman, Gevaert, Victor Animatograph, Center Photo Stores, Photo Developing Company and Photo Utilities.

**Library Films** Library Films, Inc., successor to Film-Tel, Inc., recently purchased the 16mm. titles formerly owned and distributed by Walter O. Gutlohn, Inc., and Film-


## ARE YOU POSTED

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**6 NATURE FILMS**

Fascinating studies of the beautiful and the strange in the world of nature. One reel each. List Price: $25.00 each.

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STRANGE SEA SHELLS
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Panchromatic Regular in dbl 8mm for all cinematography. Fully panchromatic, fine grain, exceptional latitude.

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*includes machine processing.*
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Glacier Park, 400 ft.....$60.00
Wildflowers of Glacier Park (Originals)
25 ft., $5.00; 50 ft..... 10.00
Yosemite, 400 ft..... 60.00
Yellowstone, 200 ft..... 30.00
Pasadena Rose Parade, 200 ft..... 30.00
Canadian Moose, 120 ft..... 18.00
Soaring Sea-gulls, 30 ft..... 4.50

GUY D. HASELTON
7936 Santa Monica Blvd., Hollywood 46, Calif.

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*THE FREE SERVICE FOLDER "TITLES" GIVES COMPLETE DATA, PRICES & SAMPLES.*
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***FILM RENTAL VALUE!***

Complete 1½ hour Sound Program only $4.95

*(Includes full length feature & short)*

**FREE!** *Write Dept. F now for new 1948 Sound MOVIE CATALOG!*

**PEERLESS CAMERA STORES**
138 EAST 44th ST. - N. Y. C.
AT LEX. AVE. - TEL. MU. 5-8717

Tel, Inc. The company has also acquired all 16mm. titles owned and distributed by Certified Film Distributors, Inc., of New York City. Library Films, which is located at 25 West 45th Street, New York 19, N. Y., will sell and lease features and "shorts" to rental libraries, camera stores and other outlets. The company will not operate rental libraries itself, as did the companies it succeeds.

**Swank** A new complete 16mm. sound film and equipment catalog is ready for distribution by Swank Motion Pictures, Inc., 614 North Skinker Boulevard, St. Louis 5, Mo.

**Film Counselors** A booklet, *Facts for Your Film Folder*, has been issued by Film Counselors, 2 West 45th Street, New York 19, N. Y. The publication deals with the firm's information and supervisory service on all types of motion pictures and slide films for commercial use.

**United World** Harold Sugarman has been appointed vicepresident in charge of export for United World Films, Inc., Rockefeller Center, New York 20, N. Y. Last year, Mr. Sugarman organized the Universal-International 16mm. overseas department.

**Whitehouse** Equipped with a 46mm. Whitar coated lens, the Beacon is the latest contribution to the still camera field by Whitehouse Products, Inc., 360 Furman Street, Brooklyn, N. Y. The Beacon uses 127 film and features an exclusive safety lock which prevents shutter release until the box is extended.

**Aurora** The Aurora De Luxe and Economy Tripod screens, recently introduced by Aurora Industries, Inc., 219 West Chicago Avenue, Chicago 10, Ill., are to be followed by a full line of wall screens.

## Making your own alignment gauge

[Continued from page 473]

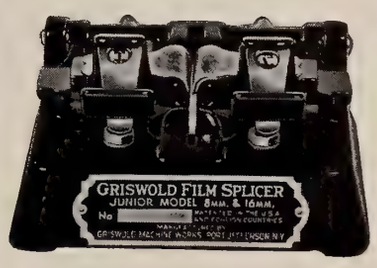
larger and that it be fitted to a close tolerance after the side guides (pc) and (pd) are fastened in place. Care must be taken to file the edges of these guides and of the plate (ph) straight and true, to insure accuracy in alignment.

The operation of the gauge is simple. The object or title is centered in the finder, with the gauge positioned away from the taking lens. Then the gauge is moved to the opposite side of the base for taking the picture. This places the center line of the taking lens in


GRISWOLD—TOPS IN SPLICERS FOR 16MM FILMS

**MODEL R-3**—A precision-built quality instrument with exclusive features that assure a clean, true splice on a frame every time. Bright lustre enamel finish prevents corrosion. Splices both sound and silent film.

**JUNIOR MODEL** (illustrated)—A smaller edition of the R-2, produced especially for home movie makers. Has all of the quality design and construction features of the larger model. Splices both 8 and 16 mm sound and silent film.




GRISWOLD JUNIOR MODEL

**DEALERS**—For further information and prices write to our exclusive distributor.

NEUMADE PRODUCTS CORP.
427 West 42nd St., New York 18, N. Y.

25TH ANNIVERSARY YEAR

**GRISWOLD** MACHINE WORKS
410 Main St., Port Jefferson, N. Y.
Patentee, original and sole manufacturer of genuine GRISWOLD Splicers



At Aremac, Christmas Gift Buying...
Is as much fun as Christmas Gift Getting!

NOW! YOU PAY NOTHING EXTRA TO BUY ON TIME AT AREMAC

10% Down — Up to 12 Months to Pay
NO FINANCE CHARGE!
NO INTEREST CHARGE!

Now you can use your camera and equipment while you pay for it . . . at absolutely no extra cost whatsoever! On every purchase of $35 and over you pay only 10% . . . Write today for your equipment . . . and take up to 12 months to pay—all *without* finance or interest charge! Wherever you are you can enjoy this plan—with a personalized store-type mail order service.

YOU PAY AREMAC DIRECTLY

You don't get involved with a finance company when you buy on this new AREMAC PLAN. You make your monthly payments *directly to Aremac*. No red tape!

OUR XMAS SPECIAL
The answer to indoor Photography.
Complete indoor lighting Outfit for Movie and Still Cameras.
Albert Royal Tripod 4 Unit Powell light
4 R2 Reflector flood lamps
Regular $45.50 SPECIAL $33.67

8mm MOVIE CAMERAS
8mm Universal Cinemaster f/2.5 coated.....$ 66.65
8mm Keystone K 8 f/2.5 coated..... 64.50
8mm Keystone K 8 f/1.9 coated..... 96.75
8mm Revere 88 f/2.5 coated..... 77.50
8mm Revere 99 Turret f/2.8 coated ..... 110.00
8mm Revere Magazine f/2.8 coated..... 127.50
8mm Perfex Magazine f/2.5 coated..... 89.50
8mm Bell & Howell Sportster f/2.5 coated..... 102.61
8mm Bolex L 8 f/2.8 with case..... 139.48
8mm Bolex H 8 with frame counter..... 282.50
8mm Bolex H 8 with frame and coated Wollensak f/1.9 lens ..... 321.55

8mm MOVIE PROJECTORS
8mm Bell & Howell Projector with case.....$187.50
8mm Bell & Howell Picturemaster with case.... 262.00
8mm Ampro with case..... 159.00
8mm Kodascope 8-90 with case..... 175.00
8mm DeJur 1000 Watt with case..... 174.00
8mm Revere DeLuxe ..... 120.00
8mm Keystone R 8..... 74.50
8mm Keystone K 108..... 138.50
8mm Universal 500 Watt..... 69.50

16mm MOVIE CAMERAS
16mm Bolex De Luxe H 16 Outfit with 1" Switar f/1.4—15mm Yvar (wide angle) f/2.8, 75mm (Telephoto) f/2.5, frame counter, complete with case.....$683.34
16mm Bell & Howell Magazine f/2.5 coated.... 186.67
16mm Kodak Magazine f/1.9 coated..... 175.00
16mm Lektro Magazine f/3.5 with case..... 125.00
16mm Cinklox f/2.5 coated..... 76.15

16mm MOVIE PROJECTORS
Ampro 750 W with case.....$276.00
Bell & Howell Diplomat with case..... 273.00

*All prices subject to change without notice*

Aremac camera co., inc.
1 EAST 43rd STREET, NEW YORK 17, N. Y.

MAIN STORE AND MAIL ORDER DEPT., 1 EAST 43rd STREET, NEW YORK 17, NEW YORK
4 STORES
WEST COAST 9540 Brighton Way, Beverly Hills, Calif.
LONG ISLAND 249 Fulton Ave., Hempstead, Long Island
MID-MANHATTAN 1375 Broadway, New York City

the exact location of that of the viewfinder when the object or title was lined up.

Fig. 1 shows the position of the alignment gauge in the viewing position before the camera has been mounted on it.

Fig. 2 shows the position of the gauge in the filming position with the camera in place.

An excellent feature of this device is the positive alignment of the camera lens, regardless of its focal length or its distance from the object. No other compensation for centering is required.

If you get pleasure from the careful manipulation of relatively simple tools, you may find, as I did, that the construction of your own alignment gauge will add a valued accessory to your cine kit.

## Death valley data

[Continued from page 469]

examples of woodwork and blacksmithing, made for the days when muscle and sweat were necessary to get borax across 165 miles of desert to civilization.

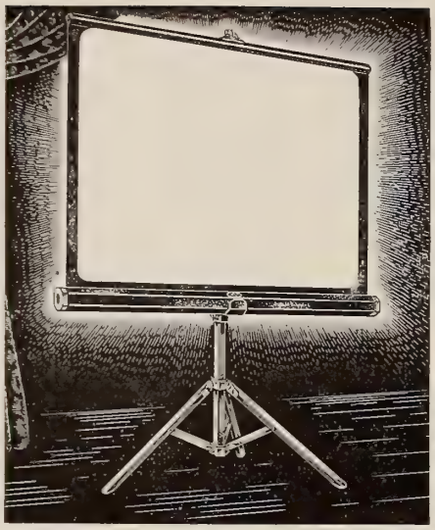
Of the Valley views, I think the best is at Aguerreberry Point, on the west side, at about 6000 feet elevation. Directly below is the Valley's floor, fifty or sixty miles of white salt, and it is truly magnificent. Everywhere are numerous canyons, entered by roads ranging from none to good, but all worth seeing.

In the north end of Death Valley, the great natural phenomenon is the Ubehebe crater. It is a mile across and 780 feet deep, shaped like an inverted cone. Fortunately, the colorful red side is on the east, directly opposite the automobile road. I was not content to take a picture from the rim; so in a misguided moment, I slid down to the level crater floor. This is round and it is about 800 feet in diameter. Burdened with tripod and camera, and badly handicapped by soft cinders underfoot, I took forty five panting minutes to get out again.

No visitor to the Valley misses Death Valley Scotty's Castle, six miles from Ubehebe crater. The Castle has to be seen to be believed; for here are at

### SIMPLE TYPE

Because Hollywood, according to the statement of a prominent theatrical movie authority, has no typographical sense, there is no excuse for general filmers to exhibit the same lack of taste. If highly ornamental type belongs anywhere, it certainly does not belong in movie titles. The type styles used in film captions should be chosen with a clear knowledge of the fact that a title is a convenience for the audience and that it should, above all else, be readable.

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. . . finest projection screen on the market

AT LESS THAN 1938 PRICES

Always a good buy—Da-Lite Screens today are better values than ever. Quadrupled sales and streamlined manufacturing have brought economies that permit prices actually lower than ten years ago! The Challenger model shown above is typical. Compare its prices with those of other tripod screens. You'll agree that you get more for your money in—

THE DA-LITE CHALLENGER

| SIZE | PRICE | SIZE | PRICE |
|---|---|---|---|
| 30" x 40" | $15.75 | 40" x 40" | $18.50 |
| 37" x 50" | 22.00 | 50" x 50" | 24.75 |
| 45" x 60" | 30.00 | 60" x 60" | 36.50 |
| 52" x 70" | 36.50 | 70" x 70" | 45.00 |

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Da-Lite has been first with important screen improvements for 38 years. Da-Lite's Crystal Beaded fabric "brings pictures to life"—makes details sharp—color more brilliant and beautiful. All models offer unmatched convenience and light weight. (The 30" x 40" Challenger weighs less than 10 lbs.) Your dealer has Da-Lite Screens for every projection need: 22 rectangular sizes for movies, 19 square sizes for slides and movies. Write for details. Da-Lite Screen Co., Inc., 2723 N. Pulaski, Chicago 39, Ill. Dept. 11MM.

DA-LITE SCREENS

*World's Largest Selling Screens Since 1909*



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Hollywood Deluxe Sepia (amber) — Azure Deluxe (blue) — Scarlet Supreme (red)

3 unique films for all double 8mm, single 8mm, & 16mm cameras...

all 3 feature
- no filters for camera or projector.....
- Projects rich, warm hue... enhances every scene
- Film speed...A.S.A. factor.....20-5
- Guaranteed fresh stock...

ESO-S SAFETY FILM

$2.00 per roll PROCESSING Free

Single 8mm...$1.05 per roll
16mm.....$4.75 per roll
Deduct 5% on 3 roll orders

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Please mail postpaid.....rolls ☐ double 8mm., ☐ single 8mm., ☐ 16mm. (Deduct 5% on 3-roll orders.) It is understood the initial film cost includes free 24-hour processing at the ESO-S processing plant in Kansas City. ☐ Check enclosed ☐ Send C.O.D. Mail to:

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(Address) .....

(City) ..... (State).....

ESO-S—828 W. 39th St.—Kansas City 2, Missouri



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Now It's the MOVIE-OF-THE-MONTH CLUB and a membership in this new and novel organization, dedicated to the best in home-movie craftsmanship and production, is now available to you for only $2.00. Your membership card in this new club really constitutes a "First Edition," and will entitle you to enjoy privileges not ordinarily available to others.

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Mail coupon today: enclosing only $2 for membership fee, and first reel will be sent by return mail, together with your membership card

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Hollywood 28, California

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☐ ENCLOSED FIND $2.00 MEMBERSHIP FEE. Please enroll me as a member of the 'MOVIE-OF-THE-MONTH-CLUB." I understand this does not obligate me to purchase any reels and that you will send me a new reel on approval approximately every month. I will return the reels sent me on approval within 5 days (enclosing 25c handling charge) or pay for them at the special club members' price (8mm—$2.00; 16mm—3.00; 16mm Sound —$5.00. I have a ( ) 8mm ( ) 16mm Silent ( ) 16mm Sound projector. PLEASE STATE SIZE.

NAME .....
(PLEASE PRINT PLAINLY)

ADDRESS .....

CITY ..... ZONE ..... STATE .....

least $1,500,000 worth of architecture and antique furniture, some fifty or sixty miles from the nearest habitation. The entrance fee is $1.20, and the visit is worth it. No picture taking is allowed inside the Castle, but it is tolerated outdoors. Special arrangements have to be made if the photographs are to be used commercially.

For a unique and delightfully quiet winter vacation, Death Valley can hardly be equalled. In our twenty seven foot trailer home, my wife and I were not bothered with reservations or hotel shortages. When we had seen everything, when our film supply had run out, when it got too hot for us, we simply rolled away to a cooler spot. For us, and we hope sometime for you, too, Death Valley will be always a Valley of Beauty.

## Amateur clubs

[Continued from page 476]

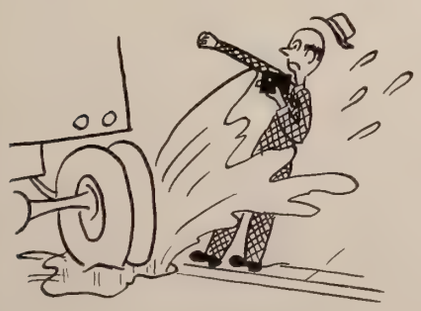
**Long Beach winner** The Long Beach (Calif.) Cinema Club was host to the officers of the Los Angeles Cinema Club, who had come to make the presentation of its gold cup award, won in the Los Angeles contest by *The Farmer's Daughter*, a club production filmed by Clarence Aldrich, ACL.

After the ceremony, *Trails to Conquer*, by E. M. Unmack, ACL, and *How to Make Friends*, by Fred Evans, FACL, were screened.

**French film festival** At the 1947 Film Festival at Cannes, France, amateur films and filmers again took part. The Festival of Amateur Motion Pictures, a congress within the framework of the main festival, is presenting a gigantic contest, in which at least nine different countries are competing.

**Kenosha is host** Metro of Chicago went to Kenosha, Wisc., for a meeting late in October to present a program to the Kenosha Movie Makers Club, ACL.

This program was somewhat similar to the one screened for Milwaukee, as *Sunday Morning*, by Stanley Yasbec; and *Flying South*, by Arthur Elliott,

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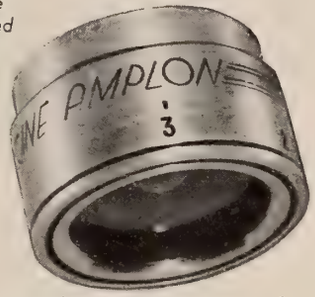


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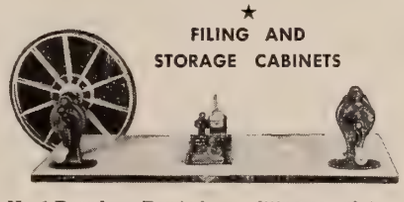

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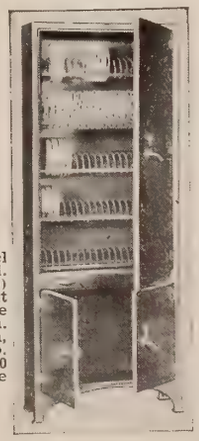

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were on the program. In addition, *Sub Tropical Fun*, by Frank Dibble, ACL; *Teton Skyline Ranch*, by William Ziemer; and *Winter Sports*, by Fred Hieber, were shown the same night.

**Program at Westwood** *Super Salesman*, by J. M. Rigby; *Diaper Diary*, by Lee Bacon, and *Indiana Washday* and *California Washday*, by J. W. Sovine, ACL, were screened by the Westwood Movie Club, in San Francisco, at a recent meeting.

**Programs at New York 8** Recent programs of the New York 8mm. Motion Picture Club have included *Cynthia is Freed*, by Ben Spanier, ACL; *Our Trip to the Gaspé Peninsula*, by Edward Roesken; *Sky Hop*, by Joseph Hollywood, FACL; *Granite Quarry*, by Harry Jewel; and *Pilgrimage to Oriskany*, by Fred Furman.

**Bay State** The Bay State Cine Club, ACL, which meets at the Boston Young Men's Christian Union, has outlined its program for the entire year, and extends joining privilege to any movie maker who attends one of its scheduled meetings. The president of the club is Charles J. Carbonaro, FACL.

**Philadelphia screens** *Grow What You Eat*, by Charles J. Allen, ACL; *Winter in New Hampshire*, by the University of New Hampshire; *Mackerel Expedition*, by Harry Taylor; *How Lenses are Coated*, from Acra Instruments; and *The River*, by Robert Haentze, are among the films which have been screened at recent meetings of the Philadelphia Cinema Club, at the Franklin Institute.

**Milwaukee as host** The Metro Movie Club of River Park (Ill.) put on a show at the October meeting of the Amateur Movie Society of Milwaukee (Wisc.), ACL.

The films presented for the Milwaukee Club's approval were *Sunday Morning*, by Stanley Yasbec; *Black Widow*, by Carl Frazier, ACL; and *Flying South*, by Arthur Elliott, ACL.

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## Practical films

[Continued from page 477]

*Some Sources of Educational 2 x 2 Inch Slides* is a partial list of the largest producers of slide material.

These helpful lists may be obtained on request to the Sales Service Division, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y.

### ON THE SAFE SIDE

Aetna Casualty and Surety Company has acquired a unique highway safety movie, *Live and Let Live*, in which the causes of motor car accidents are pointed up by three dimensional animation. Special miniature sets of multiple lane highways, grade crossings and traffic lights were constructed for this 16mm. sound film in color, while the camera was placed over model trucks and automobiles, in order to show unsafe driving practices realistically and with diagrammatic precision.

Prints of this timely film are available to all public service organizations for specific showings and may be requested through the Public Education Department of the Aetna Casualty and Surety Company, Hartford, Conn.

### MOVIES FOR THE MILLIONS

*The Peoples' Charter*, a two reel film report showing the birth, purposes and human significance of the United Nations, was recently previewed for the National Board of Review and the New York Film Council, and plans are laid for the production of fourteen movie studies in twelve different countries during the next six months.

The subjects of these fourteen films will be international in scope, with Scandinavia set to produce *Timber;* Mexico, *The Fight Against Illiteracy;* France, *From Lighthouses to Radar;* U.S.S.R., *New Frontiers of Science;* the United Kingdom, *Common Ground,* pointing out how different nationalities can work together on the basis of common crafts and skills.

The United States Film Committee for the United Nations is working on a

### DIVIDING LINES

Landscapes are almost always better compositions on the screen if they possess dividing lines. These may be incidents of the terrain or the actions of persons or animals. If you cannot control any of these dividing factors, you can maneuver your camera position to take best advantage of them. If you can control them, you will be able to bring life and poise to your landscape shots. For the time tried rules of where to place these dividing lines, any good discussion of pictorial composition may be consulted. One basic caution, however: don't place them in the middle of your scene, either vertically or horizontally.


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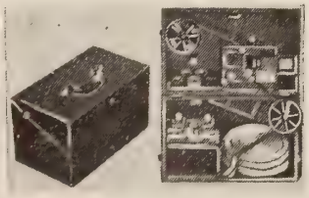

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## Clip-on closeups

[Continued from page 466]

tance from camera to subject (focal length) and diopter rating. As a ready reference table, these relationships—at various handy distances — exist as follows:

| Distance from lens to subject | Size of field | Diopter rating |
|---|---|---|
| 6" | 1¾" x 2½" | 6½ |
| 10" | 3" x 4" | 4 |
| 14" | 4" x 5½" | 3 |
| 18" | 5¼" x 7" | 2 |
| 22" | 6½" x 8½" | 2 |
| 26" | 7¾" x 10" | 1½ |
| 30" | 8¾" x 11½" | 1 |
| 36" | 10½" x 14" | 1 |

For all practical purposes, the facts expressed thus far—and especially in the table above—are just about all you need to know about using supplementary lenses. For those of the audience, however, who may be interested in *how* these figures are arrived at, a few further explanations are appended. If *you* don't happen to care, it will be quite safe to leave the party at this point.

### HOW TO FIGURE

Some paragraphs earlier, then, we learned that the basic, or one diopter, accessory lens was in sharp focus at forty inches from the subject. Keep this figure forty firmly in mind. It is the constant which will answer the two questions that arise when using supplementary lenses without our handy table above.

1. What diopter lens shall I use when the subject is a known distance from the camera?

2. At what distance shall I place the subject from the camera when using a supplementary lens of a known diopter rating?

The answer to both of these questions lies in the figure forty, according to the following formulas:

1. Forty ÷ distance (in inches) from the subject to camera lens equals

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diopter rating. Example: 40 ÷ 10 (inches) = 4. Thus, use a four diopter lens for filming a subject at a distance of ten inches.

2. Forty ÷ diopter rating of supplementary lens equals camera to subject distance. Example: 40 ÷ 2 = 20. Thus, when using a two diopter supplementary lens, place the subject twenty inches from the camera. It is as simple as that. There is really nothing to it, is there?

### WHERE TO BUY

A common source of supplementary lenses will be found in the cheap spectacles sold in Five and Ten cent stores. Usually you will find a little sticker on these lenses indicating the diopter rating and the focal length, as indicated:

1.25 = Diopter rating
32 = Focal length

It is suggested that, when purchasing spectacles of this type, you should choose those with circular lenses rather than those with more dressy shapes, the reason being that your supplementary lens should be centered optically with your camera lens, and it is difficult (without special instruments) to determine the optical center of a lens ground in an odd shape. Since there are two lenses in each pair of spectacles, if you can interest a friend at the time of your purchase, both of you can cut your outlay in half.

Still other sources will be your optical shop or your photographic dealer. From the latter you are more likely to get, as well, the handy clip-on mounts for the several lenses you will want. But, no matter where you secure them, try a set of supplementary lenses on your fixed focus lens. You'll like the results of clip-on closeups.

## Sound in one

[Continued from page 470]

The only other alteration necessary was also simple. The back of the loud speaker proper, in this particular projector, is protected with a cloth covered grill. (See Fig. 1.) The purpose of this grill is to guard the speaker proper from being struck by foreign objects and to keep dust out. Since the exact position of this back grill is not important and since its normal position would interfere with the turntable unit, the grill was recessed. This operation required only the lowering of the four angle-iron brackets that support it. These were lowered about three quarters of an inch closer to the front of the case.

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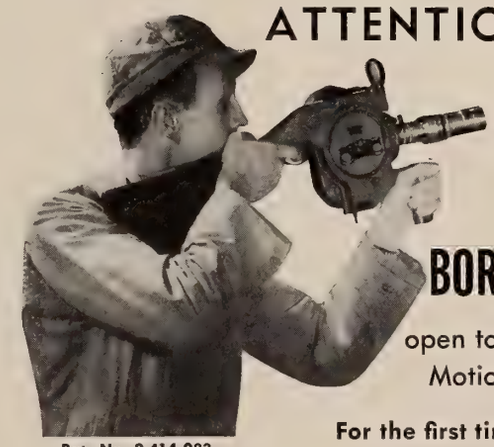

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a tone arm or pickup, a volume control and a switch with knobs. A piece of one quarter inch plywood board was used for mounting the components. Two main points must be kept in mind in mounting these parts. First, they must be placed to function correctly. This requires that the needle of the tone arm shall extend past the center post of the turntable. The distance of this extension is usually from one quarter to five eighths of an inch. Follow the directions with your particular pickup arm. Second, the parts must be so placed as to permit the cover with the phonograph unit mounted in it to fit back on the speaker case. In the instance of the pickup arm, for example, it protrudes up into the narrow opening beside the speaker proper. (See Fig. 1.) This opening is also used to house the electric cables for projector and speaker when you are traveling.

Another placement that required care in mounting was the turntable motor. This unit must be so located that when the speaker case is closed the turntable will be within the area of the recessed back grill. When these points have been carefully planned for, the plywood mounting board is drilled for the installation. After the board has been made ready, but before the parts are mounted, a piece of brown monk's cloth was stretched over the wood and stapled to the back. This gives the unit a soft smooth finish, which was more pleasing than a coat of paint.

### WIRING THE UNIT

The phonograph unit is wired next. The wiring is quite simple, and a diagram is included for those who want to attempt it. (See Fig. 3.) However, if electricity is not in your bag of tricks, any amateur radio operator or your local repairman will be glad to do the work for a modest sum. You should do the preliminary work of mounting the various parts before taking the unit to be wired. The wire that connects the pickup arm to the projector's amplifier must be shielded to prevent hum. The wire used for the phonograph motor is of the conventional drop cord variety.

After the phonograph unit is wired, it is mounted in the back cover of the

### *HOW LONG?*

Because you sometimes see dramatic stories told in theatrical films, which last for two hours or more, you cannot assume that non-dramatic movies can extend to great lengths. Whether films without drama should be limited to 400 feet or extended to 1200 is subject to debate. When they are longer than 1200 feet, they deliberately invite inattention from the audience. Some audiences tire earlier. If you want your non-dramatic film to please the large average, keep it short!


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Its in MOVIE MAKERS for December.

loud speaker case by means of four angle brackets. The completed turntable is shown in Fig. 4, ready to be plugged into the projector's amplifier for use. Fig. 1 shows how the housed turntable becomes once again the back cover for the speaker carrying case, in transportation.

With this custom built phonograph unit, it is now possible to cut my total home movie load down to three pieces. These are the two projector cases and the screen. There is room within the two projector cases to store for transport all wires, arms, reels of film and takeup reel, extra bulbs and even phonograph records. While one turntable is not so ideal as two, careful operation results in a very smooth performance which is much superior to no music at all. One of the most satisfying results of this compact unit lies in my friends' reactions. Now, instead of being greeted as if I were moving in for the weekend, my hosts are frankly amazed and have said: "Never has so little served so much to so few."

## Frame it!

[Continued from page 465]

the camera when nature failed to cooperate.

Variants of tree framing will be found in the use of bushes, flowers or tall waving grasses for the same foreground purposes. When flowers are used, an added dramatic effect may often be achieved by a conscious selection of colors—a spot of brilliant red against the dull green of a forest, or a delicate spray of cherry blossoms against a deep blue sky.

Framing your filming views is largely a phase of creative camera handling. In connection with it, however, there are one or two simple technical matters it may be well to discuss in closing.

The first of these is the choice of the correct lens for the effect you wish to get. The choice, of course, has to do solely with differing focal lengths and the effect these differences will have on the depth of field of your picture. If you desire both the foreground and background objects to be in the sharpest possible focus, then you will use your wide angle or regular lens stopped down to the smallest aperture the light allows. If you prefer some softness in the framing of your foreground, thus tending to concentrate attention on the background, you will switch to a telephoto to diminish the depth of sharp field. Even with this lens, a still further control can be effected by raising your camera speed to thirty two or sixty four frames a second—and thus making it possible to open up the diaphragm one or two stops respectively.

The only other technical problem is the simple one of exposure. Quite often

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your objects in the foreground will be in a lesser light than your main subject, thus registering in silhouette. Where this is the case, you will realize, of course, that the correct exposure will be for the illumination on your subject —and that the foreground must do the best it can.

Thus, the next time you are filming, keep the exciting possibilities of framing in mind. You will find that a judicious and imaginative use of it improves a plain subject and enhances a good one.

# Book reviews

■ *Magic and Myth of the Movies*, by Parker Tyler, 283 p., cloth; $3.50; Henry Holt and Co., 257 Fourth Ave., New York 10, N. Y.

Parker Tyler has been addicted to Hollywood soporifics for so long that he will extract international implications from a slapstick comedy at the drop of a custard pie. His chapter heads speak for themselves: *Finding Freudism Photogenic, Schizophrenia a la Mode* and *The Mirage of the Sunken Bathtub* are representative of his reactions to recent movies.

For all its over-interpretation, however, the book has a certain good humored, tongue in cheek zest that makes for amusing reading. Mr. Tyler is at his best in *Charade of Voices*, in which he probes the larynxes of the film capital with some of his wittiest and most observing similes.

■ *From Caligari to Hitler, A Psychological History of the German Film*, by Siegfried Kracauer, 361 p., cloth; $5.00; Princeton University Press, Princeton, N. J.

A scholarly effort has been made by Mr. Kracauer to trace the political ideologies of prewar Germany as they are exhibited in the German cinema from 1918 to 1933; and, by and large, he has been successful.

Though some of his deductions seem strained and arbitrary, Mr. Kracauer's analysis is undeniably acute, a startling revelation of the Nazi handwriting on the wall. Carefully annotated, indexed and provocatively illustrated, *From Caligari to Hitler* will be of value sim-

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ply as a reference book for the student of film history. For an exceptionally tasteful presentation of this volume, the Princeton University Press also deserves a nod.

■ *Educational Film Guide, Annual Edition, Sept., 1947*, compiled by Dorothy E. Cook and Barbara Borden, 548 p., cloth; $3.00 for subscription, including catalog and monthly supplements (except July and August); the H. W. Wilson Company, New York.

This is a handy source book of 16mm. films, listed both alphabetically and according to subject. It is an indispensable aid to any audio-visual program, as well as a boon to program chairmen of movie clubs.

■ *Pictorial Continuity—How to Shoot a Movie Story*, by Arthur L. Gaskill and David A. Englander, 149 p., cloth; $3.00; Essential Books, Duell, Sloan and Pearce, Inc., 270 Madison Avenue, New York 16, N. Y.

Movies have a syntax all their own, and the first thing a sincere filmer should do is learn how to express himself clearly in cinematic terms.

Messrs. Gaskill and Englander have done a fine job of reducing that awesome word "continuity" to a few simple rules that will help every one to make better movies. Soundly illustrated with sequenced photographs of youngsters and everyday activities around the home, the text of the book is aimed directly at the family filmer rather than the professional.

In consequence, *Pictorial Continuity*, deserves a place on the shelf of every movie maker who wants to learn how to tell his family stories in terms which will be intelligible to his guests instead of confusing them with a series of stuttering frames that hops from one subject to another like a poor after dinner speaker. Thirteen chapters give thorough coverage to such fundamentals as overlap and matching action, cut-ins and cut-aways, "panning" and angles—all essential to the language of good movies.—*W. H.*

■ *Art in Cinema*, edited by Frank Stauffacher, ACL, 104 p., paper; $2.25; Art in Cinema Society, San Francisco Museum of Art, Civic Center, San Francisco, Calif.

Mr. Stauffacher has edited a handsome symposium on the *avant garde* film, published with program notes and references for the recent series of experimental films which was shown at the San Francisco Museum.

In addition to brief essays by such active authorities as Erich Pommer, Man Ray, Hans Richter, Elie Faure and Maya Deren, there are also biographical notes, appropriate illustrations and helpful synopses of notable *avant garde* films.

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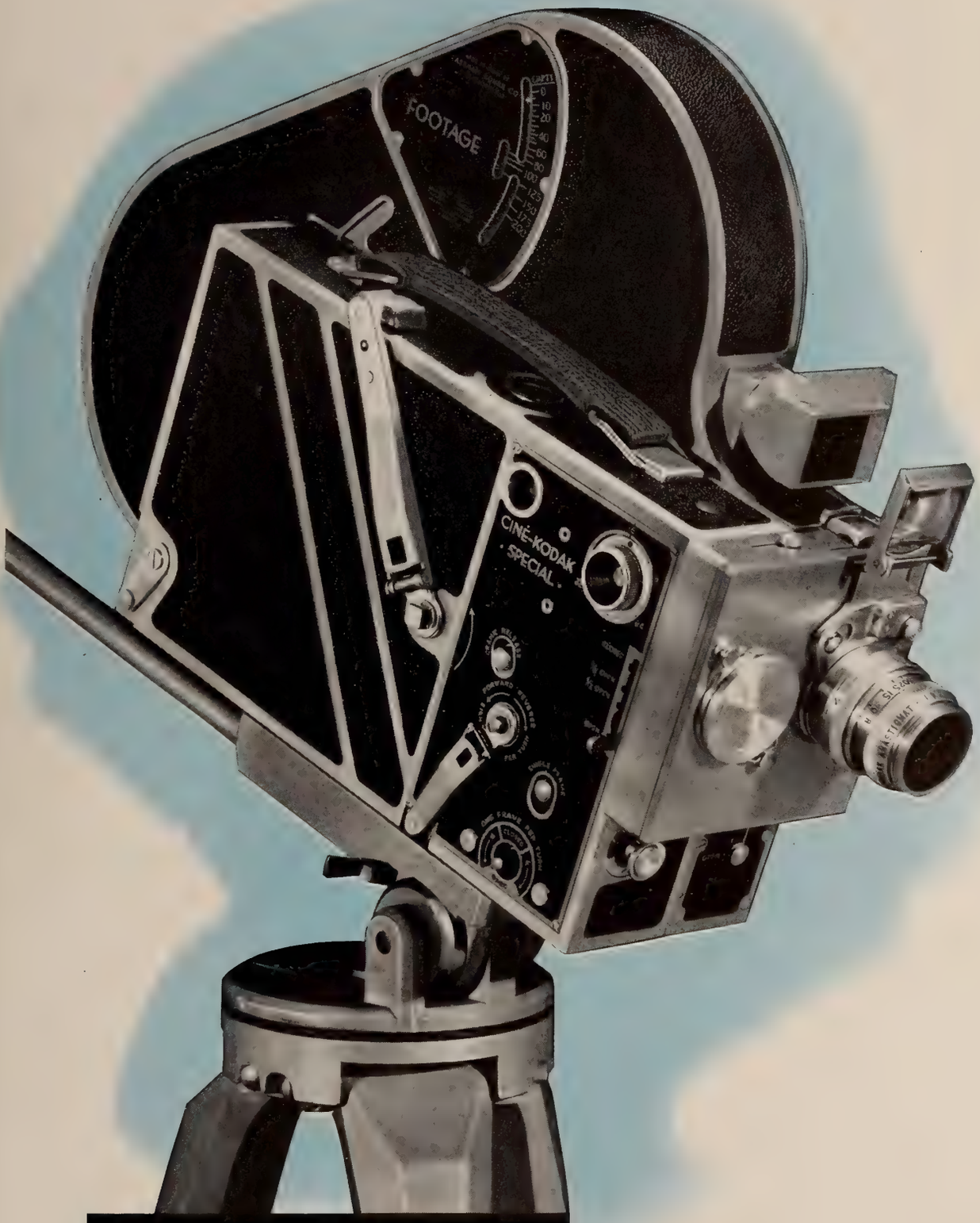
Read *Equipment Survey: I*—in MOVIE MAKERS for December.

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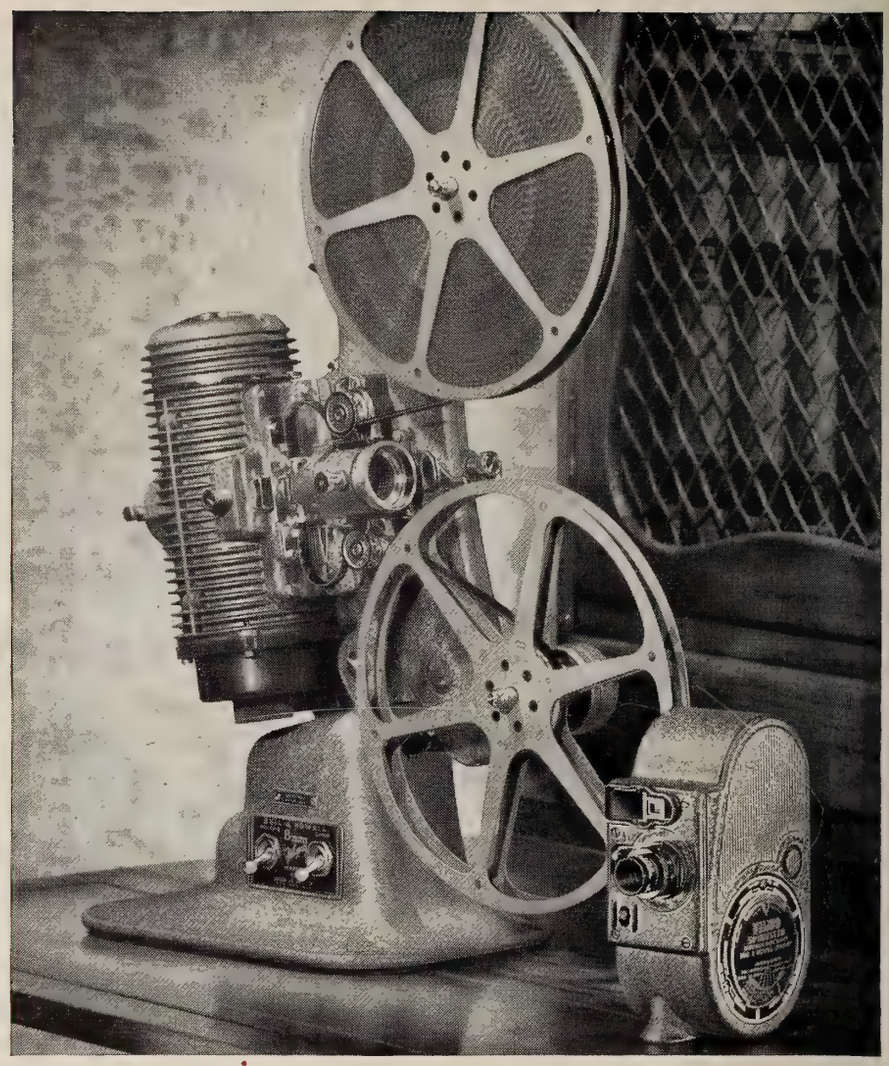

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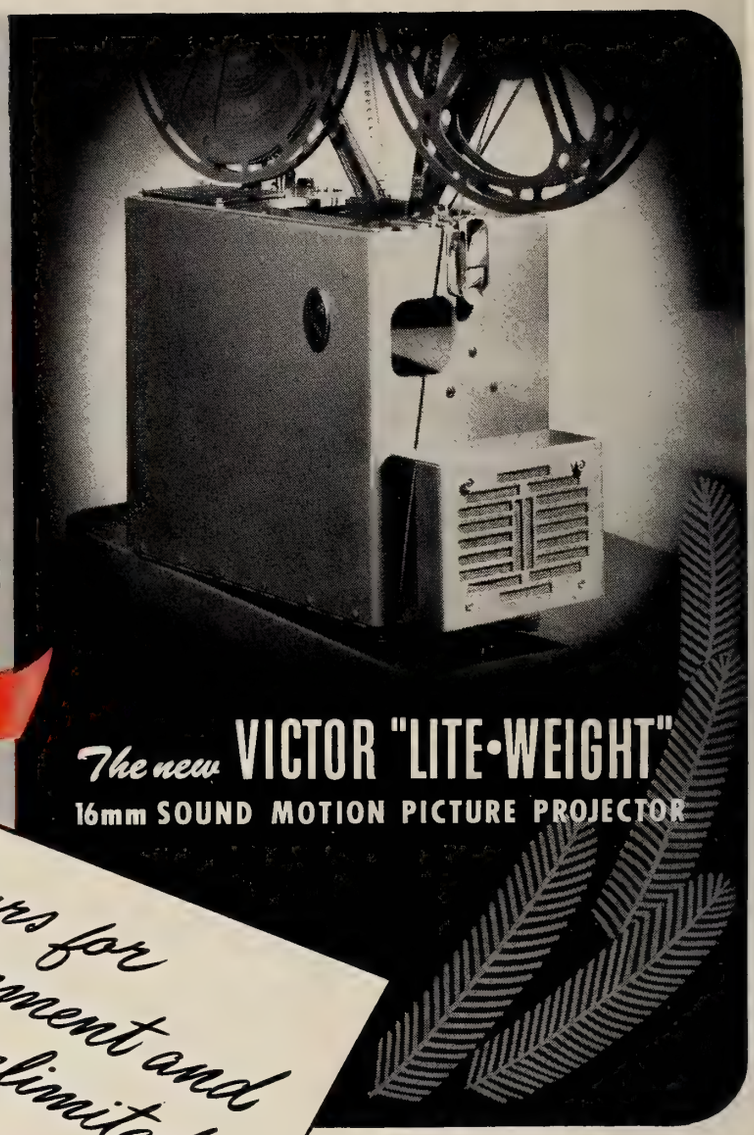


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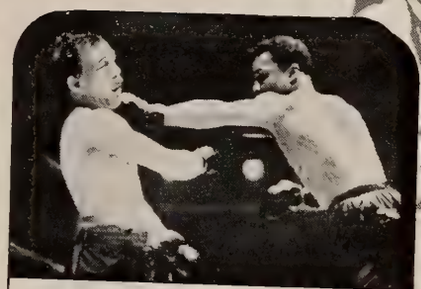

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**Published Every Month by AMATEUR CINEMA LEAGUE**

**December 1947**


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*Cover photograph by Elizabeth R. Hibbs*


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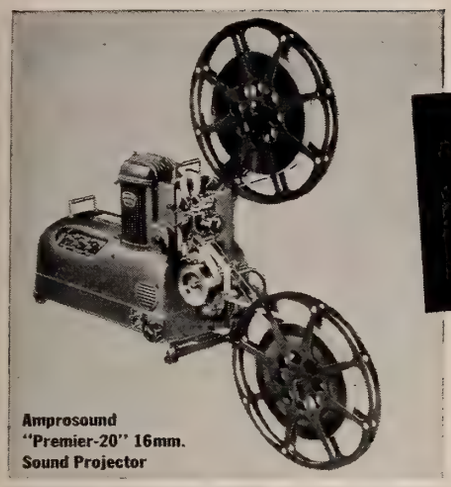

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### FROM HOLLAND

GENTLEMEN: I kindly request you to inform me who are the Dutch members of the Amateur Cinema League, as I should like to come into contact with other enthusiasts of the film sport.

Also, is Prince Bernhard of the Netherlands a member of ACL? If not, I might suggest that you send him a leaflet with data, for His Royal Highness is a very enthusiastic and excellent filmer.

E. N. RAHUSEN, ACL
Wassenaerlaan 2
Velp, Holland

**Amateur filmers in Holland are invited to get in touch with Mr. Rahusen. As for Prince Bernhard, we regret to report that he has not joined with us—as yet. Nor has Harry S. Truman, a new amateur filmer.**

### NO TRAVEL TROUBLE

GENTLEMEN: I have just returned from Europe, where I visited England, Holland, Belgium and France. In no place were there any difficulties about my camera and films.

You had advised that the French would permit only a limited number of films to be taken in free, and the French Consulate in New York City told me the same thing. Actually, by the time I reached France I still had twenty unused rolls. Their customs officials, however, were very gracious about it and let me take them all in without duty.

JOHN B. STAPLETON
Brooklyn, N. Y.

**Thanks to reader Stapleton for his helpful report on European travel conditions.**

### ONE UP

DEAR SIRS: Your magazine, MOVIE MAKERS, seems to improve with each issue and has helped me immeasurably. Keep up the excellent work!

CHARLES F. STEINWAY, ACL
Mountain Lakes, N. J.

### TWO DOWN

DEAR SIRS: Frankly, we were quite annoyed at reading some parts of Fred Ells's article in the July MOVIE MAKERS *(Romany On Rubber),* and we have waited until now to cool off a little before writing to you about it.

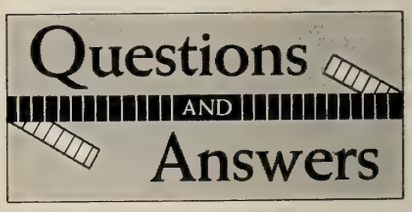
What we object to is the notion the article gives that a film on trailering should place emphasis on the seamy side of that life; that it should contain quite some sequences on flat tires in the rain, awnings blowing away, leaky roofs and so on.

What we're trying to say is that when we visit Mexico we try to bring back the beautiful, not the slums; when we portray a city or an occupation, shouldn't we try to show the best side of things, not the awful shacks or the poorest workmen?

We hope we haven't been too rough, but we are darned sensitive about people kicking around our favorite way of life!

ALBERTA AND FRANK E. GUNNELL, FACL
Staten Island, N. Y.

**MOVIE MAKERS welcomes the viewpoint of the trailering Gunnells, who, in 160,000 miles of such travel over sixteen years, have never had to change a tire in the rain.**




Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers,* c/o MOVIE MAKERS.

### GLARE ON WATER

DEAR SIRS: I live alongside the Great Barrier Reef, and most of our picnicking and parties are at the shore where there is a great deal of glare from the sea. May I suggest that in some future MOVIE MAKERS you might give a few hints on shooting color film under these conditions.

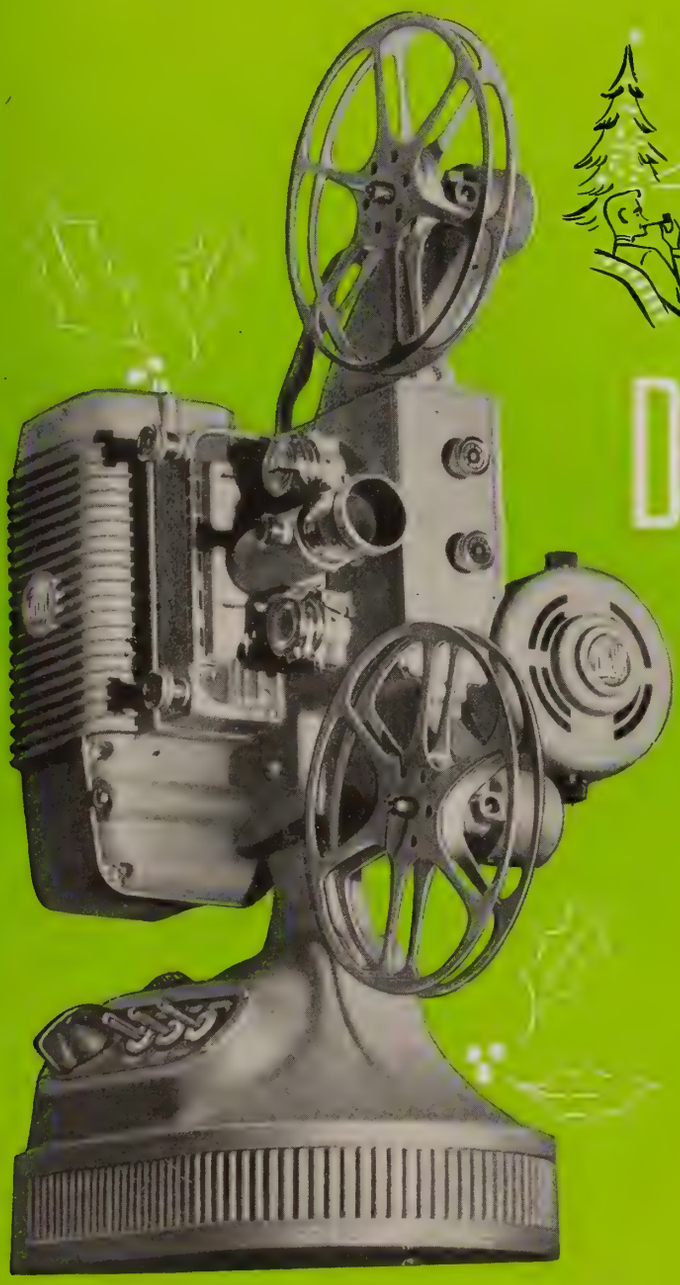
ZENA M. FAUST, ACL
Proserpine, Australia

**Under many conditions of light in relation to the subject, and especially when the camera axis is about thirty five degrees from the water surfaces, a polaroid filter will subdue the glare from that surface.**

### EXPOSURE FOR TITLES

DEAR SIRS: I would like some help on exposure in making my titles. My titling outfit has two No. 1 flood bulbs in reflectors and an accessory lens gadget. The instructions say that the camera lens must be flush against the accessory lens, which would make the

*"Let's stay home and go to the movies"*



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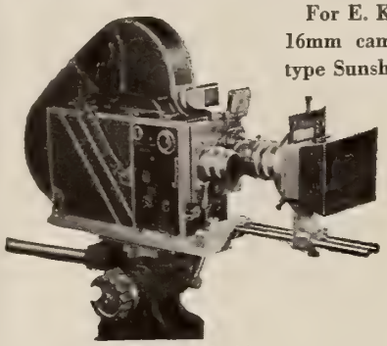

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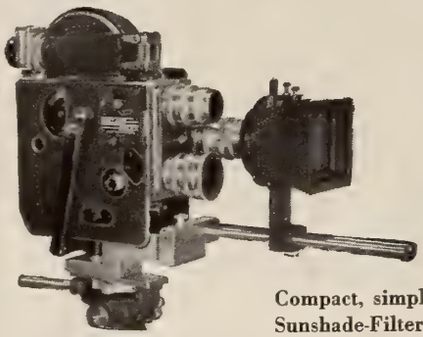

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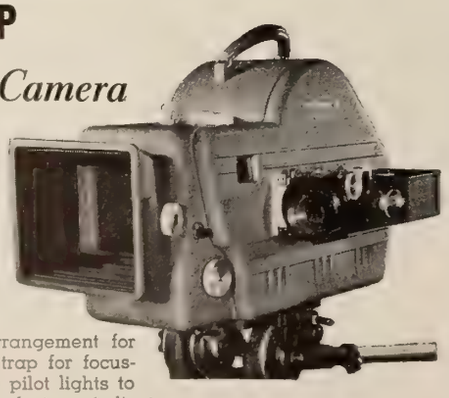
*for E-K Cine Special Camera*



This Blimp, constructed of Dow Metal (magnesium), is thoroughly insulated for absolutely silent operation. The Blimp has these exclusive features: • follow focus attachment for changing lens calibrations while the camera is in operation • viewing magnifier mounted on top of blimp for focusing while camera is mounted in blimp • arrangement for opening camera viewing aperture trap for focusing from the outside of the blimp • pilot lights to illuminate lens calibrations and film footage indicator.

Blimp takes synchronous motor drive which couples to camera. It has a leather carrying handle mounted at the top. A dovetail bracket is provided to mount an erect image viewfinder for following action.

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FRANK C. ZUCKER CAMERA EQUIPMENT CO. 1600 BROADWAY NEW YORK CITY


distance to the title card about eight inches. What stumps me is the lens opening to be used.

GUS RICHARDS

Santa Ana, Calif.

**The distance from your camera to the title card will have no bearing on the exposure to be used. This is determined by the distance between your lights and the title card and by the speed of the film being used. Representative exposures for Type A Kodachrome, on a light colored card, are as follows: with lights at 2 feet from card, *f*/5.6 to *f*/6.3; at 2½ feet from card, *f*/5.6 or a bit less; at 3 feet from card, *f*/4.**

### SETTING FOR FIXED FOCUS

DEAR EDITOR: I have a 16mm. camera with a 1 inch *f*/1.9 lens in a focusing mount. Often when I am taking pictures I have no time to change the focus. Where should I set the focusing scale to have this lens operate like a fixed focus lens?

JOHN AYAN

Elmhurst, N. Y.

**Set your lens at the 25 foot mark to get this result. At the usual outdoor color exposure of *f*/8, all objects from 7 feet to infinity will then be in focus.**

In this column, MOVIE MAKERS offers its readers a chance to exchange film footage on varied subjects and items of filming equipment directly with other filmers. There is no charge for this unique service, but your exchange offers *must* be on a swap basis only. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o MOVIE MAKERS.

### RAILROAD FILMS

DEAR SIRS: I would like to get in touch with other readers who, like myself, are 16mm. railroad movie making fans and who might be willing to exchange or trade. I am especially interested in hearing from some one making rail movies along the Atlantic seaboard.

M. W. SWANSICK, ACL

3116 Quitman Street

Denver, Colo.

### 8MM. ON LOAN

DEAR EDITOR: I have been using the Membership Film Exchange list offered by the League to its members, but I would be glad to hear from all readers of MOVIE MAKERS interested in exchanging 8mm. films with me on a short loan basis. I have a list of a half dozen subjects of varied interest.

PETER W. SPIESS, ACL

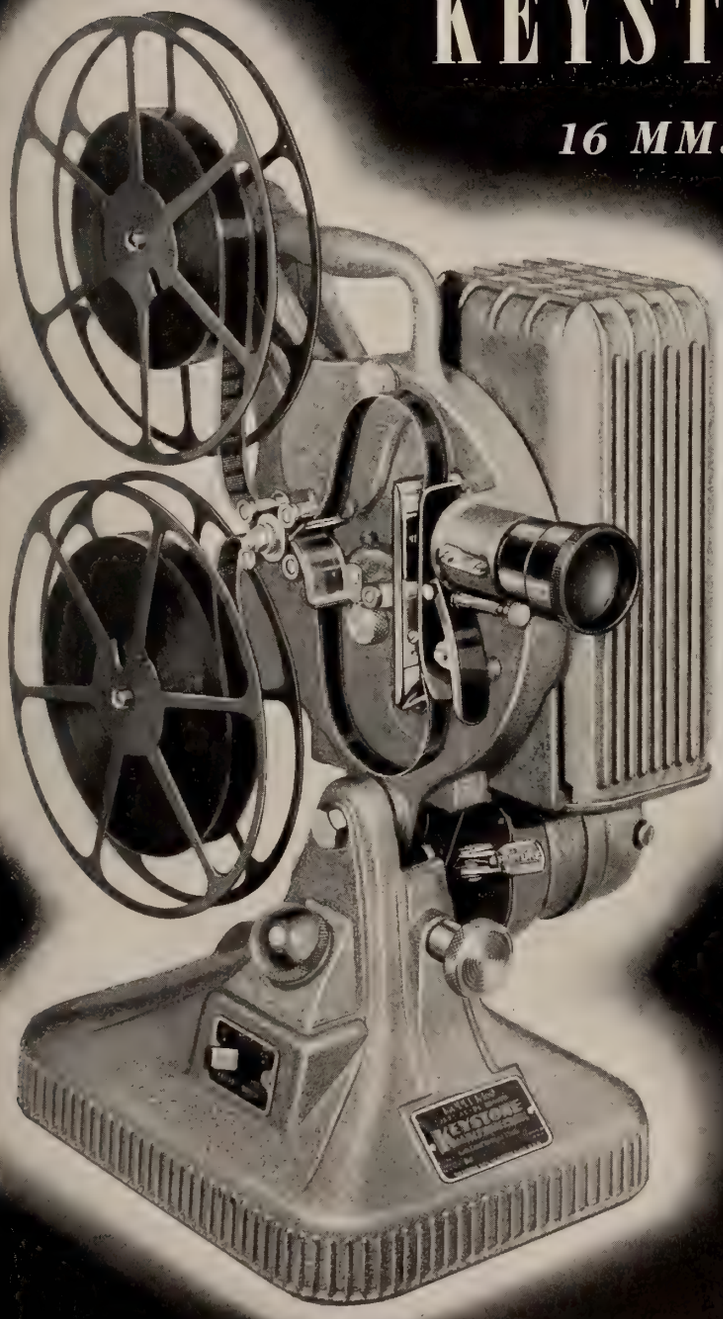
3045 Villa Avenue,

Bronx 58, N. Y.

# *What a line-up of features in the*

# KEYSTONE K-160

## *16 MM. PROJECTOR*



- ★ 750 watt lamp with lateral adjustment.
- ★ Coated Wollensak F 1.6 two inch lens, 100% rating.
- ★ Coated removable condensers.
- ★ Retractable lamp cord with automatic take-up.
- ★ Reverse pictures.
- ★ Still pictures.
- ★ Fast automatic rewind.
- ★ Geared take-up.
- ★ Oversize blower exhaust air unit.
- ★ Self-lubricating bearings.
- ★ Silent operation.
- ★ Self-adjusting removable gate.
- ★ Quick, easy threading.
- ★ Die-cast frame and base.
- ★ Three-way master switch.
- ★ Lamp cord and pilot light.
- ★ Angle projection with micromatic hand knob.
- ★ 400 foot reels.

**Keystone**

KEYSTONE MANUFACTURING COMPANY, BOSTON 24, MASS.

# Closeups—What filmers are doing

All the films entered in the Ten Best contest cannot win awards. This year, as in previous years, there were many entries which possessed a high degree of interest, though for one reason or another they could not be considered as Ten Best material by the judges. Several of these films promise excellent things in the future from their producers; all of them are attractive.

The humorous possibilities of family life are looked into from the children's point of view in *How Green are my Parents?*, by Dr. R. E. Haentze. A man

• Scene from *How Green are my Parents?*, a family photoplay by Dr. R. E. Haentze.

and his wife, after many domestic complications that will ring a familiar note to married readers, depart for the theatre—only to find that they have forgotten their tickets. It is a simple story of a familiar situation, filmed with just enough emphasis of the ludicrous to be quite funny in spots.

In *Day Camp Memoirs*, DeLylia Mortag, ACL, recaptures, in swift, fleeting shots, typical moments in a summer of camping. Catching each idea at its peak from the point of view of action, she has managed to give the film a strong feeling of movement and bustling activity. The flashback technique used for narration is effective in producing the proper nostalgic mood.

• Scene from *Day Camp Memoirs*, made by DeLylia Mortag, ACL.

Quite a few errors are possible in the making of amateur movies, as most of those who read this undoubtedly have discovered. Dr. J. W. Sovine, ACL, has made what may well be the definitive compilation of such mistakes in his satirical *Lenses and Shudders*. Dr. Sovine shows a fund of good humor in kidding himself and his fellow movie makers; and he drives his points home with an accompanying score which is as satirical as the film itself.

Another form of humor is delightfully explored in *The Farmer's Daughter*, by Clarence Aldrich, ACL, a burlesque of the girl-hero-villain triangle. The chase sequence, without which no such film is ever complete, is beautifully handled with many a touch reminiscent of the Keystone days. The villain is properly villainous and libidinous, while the heroine is far more ingenuous than most of your friends are likely to be.

One hobby serves another in *One Man's Horse*, by Norman Fisher, ACL, a step by step story of the production of a hobby horse in a home woodworking shop. Mr. Fisher has a real feeling for the skills of the accomplished woodworker; and he communicates them in an adept manner as his camera follows the horse from the raw material stage to the sale of the gleaming product.

• Scene from *One Man's Horse*, made by Norman Fisher, ACL.

There are a lot of baby films, and there are a lot of animal films. In *Baby and the Beasts*, Raymond J. Berger, ACL, has produced a hybrid of both types of film. Baby Berger, out for a walk with a camera, toddles to the zoo and takes some stills. The film is shot more or less from Baby Berger's point of view and should later prove an interesting document for her when she is looking over her chequered past.

There are difficult problems involved in filming any form of indoor entertainment under its normal lighting conditions. In *Ice Capades*, E. M. Barnard, ACL, has bravely bucked the problems of shooting an indoor ice show, with all its flickering lights and spots that necessitate constant attention to the camera's adjustments. The resultant film catches much of the color and movement associated with all ice spectacles.

The travel scene was marked by the entry of two films of more exotic interest from South Africa — *Unspoilt Africa* and *Southern Rhodesia*, both produced by J. W. McKenzie, ACL. The little seen African landscape is thoroughly explored in both films, which feature some remarkable closeup studies of many of the South African animals wandering about at liberty. . . . Other travel films worthy of mention include *Nature in a Lavish Mood*, by Theodore D. Shaw; *Alpine Paradise*, by Lester F. Shaal, ACL, and *Glacier National Park and The Canadian Rockies* by Harry Groedel, ACL.

• Scene from *Nature in a Lavish Mood*, a travel picture by Theodore D. Shaw.

The medical front is represented by two films whose themes seem more or less interrelated—*The Story of Pregnancy Diagnosis*, by Lewis Lewis, ACL, and *A Normal Delivery*, by Dr. Robert Mallory, ACL. Mr. Lewis presents a capable summary of historical pregnancy diagnosis methods, leading up to the latest technique, which involves a special South African frog. Doctor Mallory's contribution is a straightforward medical record of the birth of a baby, from the administration of hypodermics

• Scene from *Unspoilt Africa*, made by J. W. McKenzie, ACL.

to the final examination of the placenta. The captions in both films are completely scientific.

## The gift of pleasure all will treasure...

Children are such natural home movie "stars"! What more priceless pleasure can you give than a permanent record of their precious talents . . . of all the family-shared fun . . . filmed on happy occasions like Christmas, birthdays, etc. . . . kept "alive" throughout the years. Movie-making with Revere is so easy, a child can do it. So inexpensive, too, on 8mm film. Color movies, per scene, cost scarcely more than snapshots . . . black-and-white, even less. See superb quality Revere Eight cameras and projectors now at your dealer.

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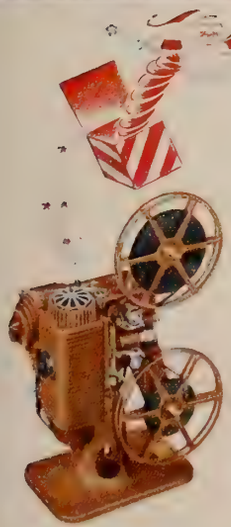

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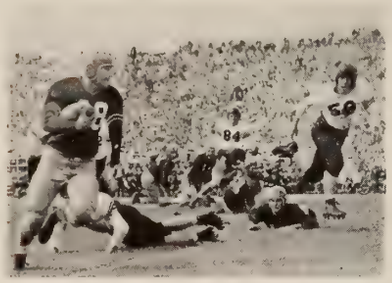
# LATE RELEASES

**Features and short subjects for the 8mm. and 16mm. screen**



■ *Football Parade of the Year,* one reel, in two 8mm. and three 16mm. editions, including sound on film, black and white, is distributed by Castle Films, a division of United World Films, Inc., 445 Park Avenue, New York City, and is obtainable through photographic dealers only. It was a pretty startling football season, and the big moments of the year's most important college games are recaptured for your edification in this annual Castle film.

■ *A Close Call for Ellery Queen,* seven reels, 16mm. sound on film, black and white, may be had from Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y. Ellery Queen, portrayed by William Gargan, investigates what starts out as a simple case of blackmail. Missing daughters soon complicate the scene; and before the end Ellery has encountered and solved a murder by poison.

■ *My Dog Shep,* seven reels, 16mm. sound on film, black and white, is released by Film Highlights, Inc., 330 West 42nd Street, New York, N. Y. The story of *My Dog Shep* centers around an orphaned child and a German shepherd dog which he has befriended. The shepherd dog is full of courage and devotion; and the whole affair is a wholesome tale with appeal for home, school or church showings.

■ *A Present for Santa Claus,* one reel, black and white, is available in two 8mm. and three 16mm. editions, including sound on film, from Official Films, 25 West 45th Street, New York 19, N. Y. In a holiday film packed with the spirit of Christmas, two children cook up a plan to give Santa Claus a present. Santa finds his present. The rest of the story is a secret; but it has a moral.

■ *The Long Voyage Home,* twelve reels, 16mm. sound on film, black and white, is distributed by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y. John Ford made cinematic history as director of *The Long Voyage Home,* which has been regarded in many circles as something of a film classic. Based on four one act plays by Eugene O'Neill, the picture stars John Wayne, Thomas Mitchell, Barry Fitzgerald and Ian Hunter.

■ *Outposts of American Education,* running time one hour, 16mm. sound on film, Kodachrome, is available for rental from Allen M. Bailey, Fund for Near East Colleges, Room 1209, 46 Cedar Street, New York 5, N. Y. Showing life in Syria, Lebanon, Turkey, Iraq and Greece, this film was produced to point up the work of the eight American colleges located in those countries. The educational "plugs," however, have been handled with subtlety and reserve. For the most part, the film features some extraordinarily good footage of little seen Middle Eastern countries in color shots of extreme brilliance and interest. You may become acquainted with Baghdad, Damascus, Beirut, Istanbul, Athens and Sofia.

# Staff changes

EFFECTIVE with this number, James W. Moore, ACL, becomes editor of MOVIE MAKERS, replacing in that capacity Roy W. Winton, ACL, who remains managing director and secretary of the Amateur Cinema League.

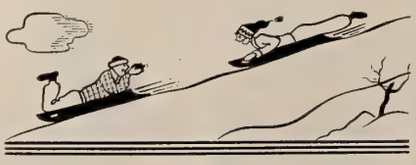
Mr. Moore, who has been a member of the Amateur Cinema League's staff since 1929, has been general consultant of the League and consultant editor of MOVIE MAKERS since 1943. Prior to that time, he was the League's senior consultant, dealing with the subject matter of amateur films. He is well known as an author, lecturer, instructor and advisor to thousands of filmers who have "turned to Jim Moore" with their movie making problems.

William Howe, ACL, for the last two years assistant to Mr. Moore, now becomes the League's general consultant and MOVIE MAKERS consultant editor. He has brought a fine ability as a creative advisor and a real knowledge of movie making ways to bear upon members' problems, under Mr. Moore's instruction. On his own, he will serve the membership with vitality and vision.

Anne Young, ACL, who has been assistant editor of MOVIE MAKERS for many years, assumes the larger responsibility of production editor. She has charge of the technical production of each number of this magazine, including the very important duties of selecting its illustrations and making its layouts.

Richard W. Deane, ACL, for the last two years assistant to the managing director of the League, becomes the League's and MOVIE MAKERS first promotion manager. Coming fresh from military service, Mr. Deane has developed a capacity for getting things done and for understanding the viewpoint of his fellow Americans.

James Young, ACL, who has served this magazine so well as its advertising manager, remains in that important capacity.—*R.W.W.*



New!

PHOTO-AIDS

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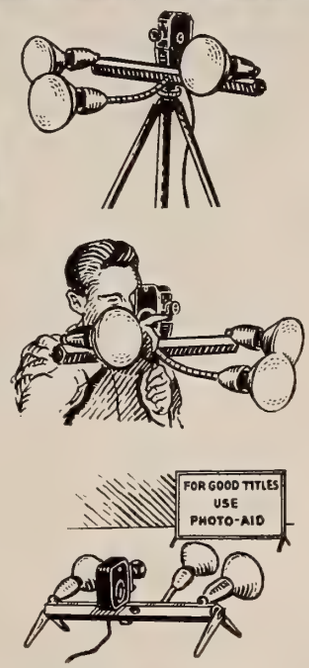


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The CINE TRI-LITE is so flexible and adjustable. You can swivel your outside lights in a 30° arc and your center light can be moved in any direction for it is mounted on a gooseneck!

Any size camera mounts the CINE TRI-LITE. Hold the lightweight CINE TRI-LITE with the Easy-grip handle—or mount it on a tripod or light stand. Your handle can be used as an extension! The CINE TRI-LITE can be set up on its own adjustable legs and then positioned for any angle shot—up, down or straight ahead. Excellent for copying and titling.

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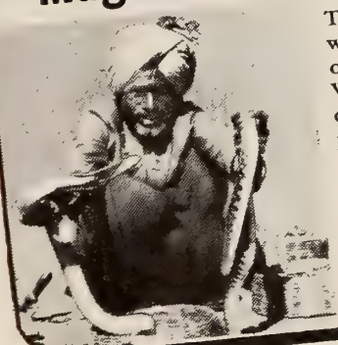
## Magicians of India



Tricks that have mystified the world...fabulous feats known only to the fakirs of India. Wonderful magic—snake charming, fire tricks, disappearing objects...even weight lifting with eyelids. It's one of the most amazing, spine-chilling, wonder making movies you've ever shown on your home movie screen.

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## a Present for Santa Claus

A delightful holiday film, packed with pathos, comedy and all the wonderful spirit of Christmas. Two little kiddies are tucked into bed by Mommy . . . and while the tree is being trimmed, cook up a special secret to give Santa Claus a present. You'll never guess what gift awaits Santa when he arrives from the North Pole . . . and you'll thrill as Santa makes a last minute revision in his gift list for the kids.

**8MM—16MM**

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What a wonderful idea for community sings. All the old favorites . . . sung by Singing Sam, the Street Singer and others . . . with a delightful organ background accompaniment. You *hear* the vocals . . . and you *see* the words on the screen.

**SINGING SAM—850**
*Lazy Day—I Love To See Evenin' Sun Go Down, Moonlight Bay, Let Me Call You Sweetheart*

**STREET SINGER—851**
*What a Life, Too Many Tears, Call Me Darling, River Stay Way From My Door*

**MEMORIES—852**
*Memories, Among My Souvenirs, Somewhere A Voice Is Calling, Auf Wiedersehen*

**DO YOU REMEMBER—853**
*When You Wore A Tulip, Whispering, Let Me Call You Sweetheart, Smiles*

**CIRCUS DAYS—854**
*Happy Days Are Here Again, Ain't We Got Fun, Peanut Vendor, I'm Keeping Company Now*

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*Little Girl, One More Chance, Sweet and Lovely*

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Hiram Percy Maxim Award for 1947 — "Adventure on the Colorado" by Al Morton, FACL

# The Ten Best and the Maxim Memorial Award

MOVIE MAKERS presents for 1947 the eighteenth annual selection of the world famous Ten Best Films of the Year and the eleventh annual Hiram Percy Maxim Memorial Award.

The Award, consisting of one hundred dollars and a miniature replica of the Memorial itself, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder of the Amateur Cinema League.

MOVIE MAKERS announces to the world of amateur filmers the 1947 winner of

### THE HIRAM PERCY MAXIM MEMORIAL AWARD

*Adventure on the Colorado*, 1600 feet, 16mm. Kodachrome, with music on disc and narrative, by Al Morton, FACL, of Salt Lake City, Utah.

Next are offered the Ten Best Films of 1947, listed alphabetically by titles. One place has been allotted in the Ten Best for special class entries—films for which compensation was received from a client, or which were commercialized prior to December 1, 1947.

### TEN BEST—GENERAL CLASS

*Adventure on the Colorado*, previously particularized.

*Bluff Island Idyll*, 700 feet, 16mm. Kodachrome, with music on disc, by George Mesaros, ACL, of New York City.

*Bryce Canyon Trails*, 1000 feet, 16mm. Kodachrome, with music on disc and narrative, by Frank E. Gunnell, FACL, of Staten Island, N. Y.

*Dineh*, 700 feet, 16mm. Kodachrome, with music on disc and narrative, by Henry E. Hird, FACL, of Ridgewood, N. J.

*Magic Stairway*, 400 feet, 8mm. Kodachrome, by Margaret and Harlan M. Webber, ACL, of Schenectady, N. Y.

*Movie Menagerie*, 200 feet, 8mm. Kodachrome, with narrative, by Francis M. Spoonogle, ACL, of Alplaus, N. Y.

*New England Autumn*, 475 feet, 16mm. Kodachrome, with music and sound effects on disc and narrative, by Hamilton H. Jones, FACL, of Buffalo, N. Y.

*Skibet*, 1600 feet, 16mm. European Agfa Color, by Otto Wilhjelm, of Copenhagen, Denmark.

*Yosemite on Two Wheels—and Two Feet*, 2000 feet, 16mm. Kodachrome, by Stanley Midgley, ACL, of La Canada, Calif.

### TEN BEST—SPECIAL CLASS

*Macbeth*, 2800 feet, 16mm. black and white, sound on film, by Willow Films, of Winnetka, Ill.; David Bradley, director.

Honorable Mention awards follow, listed alphabetically.

**Films honored in 1947 by the editorial staff of MOVIE MAKERS**

AL MORTON, FACL, whose film, *Adventure on the Colorado*, has received the 1947 Hiram Percy Maxim Memorial Award.

"Bluff Island Idyll"
by
George Mesaros, ACL

"Bryce Canyon Trails"
by
Frank E. Gunnell, FACL

"Dineh"
by
Henry E. Hird, FACL

HONORABLE MENTION—GENERAL CLASS

*Behind the Red Feather*, 700 feet, 16mm. Kodachrome, with music and narrative on disc, by Walter Bergmann, FACL, of Mount Vernon, N. Y.

*Breakfast in Bed*, 250 feet, 16mm. Kodachrome, by Clifford Bach, of Tacoma, Wash.

*Conducted Tour*, 250 feet, 8mm. Kodachrome, by Helen H. Loeffler, ACL, of Staten Island, N. Y.

*Fantasy in Toyland*, 400 feet, 16mm. Kodachrome, by Charles H. Benjamin, ACL, of Brooklyn, N. Y.

*Farm Frolics*, 200 feet, 8mm. Kodachrome, with music on disc, by Terry Manos, ACL, of New York City.

*Gateway to Faith*, 700 feet, 16mm. Kodachrome, sound on film, by Tower Productions, of Orange, N. J.; the Reverend Edward Hayes, ACL, director, and the Reverend Paul Hayes, ACL, cameraman.

*Green Gold*, 200 feet, 8mm. Kodachrome, by Mildred J. Caldwell, ACL, of Long Beach, Calif.

*Help Yourselves, Boys!* 375 feet, 16mm. Kodachrome, by Lewis Lewis, ACL, of Capetown, South Africa.

*Ice Follies 1947*, 625 feet, 16mm. Kodachrome, with music on disc, by Oscar H. Horovitz, ACL, of Newton, Mass.

*Lake Superior Landscape*, 515 feet, 16mm. Kodachrome, by Elmer Albinson, ACL, of Minneapolis, Minn.

*Picnic*, 100 feet, 8mm. Kodachrome, with music on disc, by Irwin Sharpe and Cye Landy, of Jamaica, N. Y.

*Ringside Seats at Home*, 250 feet, 16mm. Kodachrome, by George Merz, ACL, of Clifton, N. J.

*The Inside Story of the Outside Cover*, 400 feet, 8mm. Kodachrome, with narrative, by George E. Valentine, ACL, of Glenbrook, Conn.

*This Land of Ours*, 1600 feet, 16mm. Kodachrome, with music on disc and narrative, by Edward F. Cross, ACL, of Fairfax, Va.

Reviews of the place winners follow.

"Magic Stairway"
by
Margaret and Harlan Webber, ACL

"Movie Menagerie"
by
Francis M. Spoonogle, ACL

"New England Autumn"
by
Hamilton H. Jones, FACL

"Skibet"
by
Otto Wilhjelm

"Yosemite on Two Wheels—and Two Feet"
by
Stanley Midgley, ACL

"Macbeth"
by
Willow Films

"Behind the Red Feather"
by
Walter Bergmann, FACL

"Breakfast in Bed"
by
Clifford Bach

"Conducted Tour"
by
Helen Loeffler, ACL

circumstances. Not so with Mr. Morton. There was no compromise with quality in the Morton picture plan. He set out to film the river, and film it he did. *Adventure on the Colorado* is a moving and splendid epic, recording both a gallant adventure and a glowing achievement.

### *Bluff Island Idyll*

It takes a true craftsman to catch all the intimate and informal scenes that make a first rate vacation film, particularly when his exposure problems are complicated by the sunlight and shadows of a thickly wooded lake shore. But George Mesaros has succeeded in producing the sort of vacation record that most filmers only dream about.

Mr. Mesaros has mastered his technical problems with an expert's hand and has turned out a stunning, vital movie of a summer outing in the Saranac Lake region. Faced with non-cooperative fellow campers, he had to be prepared to set up his tripod at a moment's notice; but the candid air of the proceedings on the screen is ample recompense for his vigilance.

*Bluff Island Idyll* is a vivid testament to the importance of human interest and to the appeal of simple, everyday activities when they are properly sequenced and edited.

"Fantasy in Toyland"
by
Charles H. Benjamin, ACL

"Farm Frolics"
by
Terry Manos, ACL

"Gateway to Faith"
by
Tower Productions

"Green Gold"
by
Mildred J. Caldwell, ACL

### *Adventure on the Colorado*

*Adventure on the Colorado*, by Al Morton, comprises 1600 feet of film and (at twenty four frames a second) forty eight minutes of screen time. In it, six men in two boats travel down the Colorado River from Moab, in southeastern Utah, to Lee's Ferry, in northern Arizona. Taking fifteen days, the trip covered some 300 miles, forty of which were through cataracts already claiming twenty nine lives. These are the bare and simple facts of the case.

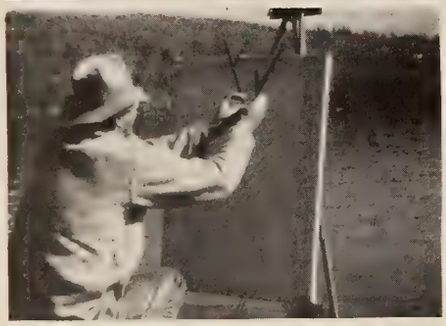
But these facts cannot begin to tell the story of Mr. Morton's epic adventure. And mind you, we are not concerned here with the breath taking dangers of the trip itself—although these alone were awesome and challenging. We are concerned only with Mr. Morton's *filming* adventures and the bright, indomitable story of them as recorded so stirringly in his film.

That story is one of inflexible resolve against all compromise, even in the face of well nigh impossible circumstance. At one point in the picture, Mr. Morton shows us a rugged and precipitous approach to the river known as "Hole in the Rock." It was through this narrow passage that, years ago, a little band of Mormons, sent to colonize the San Juan country, brought their wagons and their belongings. In places where the chasm had narrowed so sharply as to block the cavalcade, they dismantled the wagons and packed them through on their backs. For they had set out to cross the river—and cross it they did.

Mr. Morton's filming resolve must have been of that same high order—almost religious in its intensity. As the down-river journey grew ever more arduous, you waited with sympathetic understanding for those not quite perfect scenes which the incredible conditions must surely dictate. You were ready to make allowances, to accept the imperfect as relative perfection—under the

"Help Yourselves, Boys!"
by
Lewis Lewis, ACL

"Ice Follies 1947"
by
Oscar H. Horovitz, ACL



"Lake Superior Landscape"
by
Elmer Albinson, ACL

*Magic Stairway*

Two children and a simple plot are ideal ingredients for a family film story. In *Magic Stairway*, Margaret and Harlan M. Webber have used this combination to develop a lively and natural movie of their son Roy and their daughter Janet.

Roy longs for a punching bag for Christmas, but he feels that it is a too expensive gift to expect from his parents. He decides to earn the money for it with the help of his young sister. In beautifully filmed sequences, the children are shown melting castoff candles and remolding them into delicate shapes, to be sold to the neighbors. The profits mount slowly until the desired goal is reached. Then tragedy strikes when Janet accidentally breaks one of Mother's treasured teacups. The direction and cutting in this sequence are particularly skillful, as each person's reaction to the broken cup is registered.

All is harmony on Christmas morning when Mother's gift from the children (bought with the punching bag money) is revealed as a replacement of the broken treasure. Needless to say, the children fare handsomely, with the punching bag starring as the climactic present.

Faultless camera work and intelligent direction of the children contribute to make this film far above the average. [Continued on page 534]

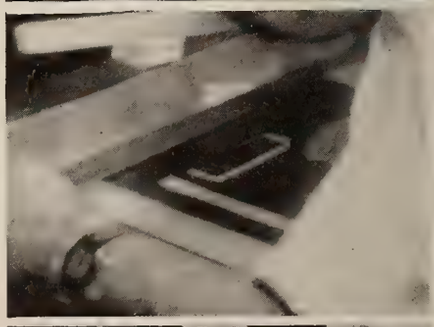
"Picnic"
by
Irwin Sharpe and Cye Landy

*Bryce Canyon Trails*

In a land that abounds in colorful formations, Frank Gunnell's discerning camera has recorded in appealing detail the less usual, as well as the familiar, views of Bryce Canyon. This thorough coverage of a popular national park is enhanced by pleasant scenes of a pack trip, closeups of the darting antics of a chipmunk and a "running gag" of the hungry cameraman, whose equipment cases carry edibles with film and filters.

*Bryce Canyon Trails* provides the audience with a wholly entertaining tour of this famous and awesome natural wonder. Mr. Gunnell, as always, presents breath taking camera work in his integrated and admirable reproduction of a vast canvas.

"Ringside Seats at Home"
by
George Merz, ACL



"The Inside Story of the Outside Cover"
by
George E. Valentine, ACL

*Dineh*

In *Dineh*, Henry E. Hird, whose broad sympathies have brought his talents to bear upon so many unselfish projects, has taken up an effective cudgel in behalf of the Navajo Indians in the United States. Dineh, "The People," is the Navajo word for their tribe.

Mr. Hird went to the Navajo country with the simple purpose of making a record film of that proud and self reliant Indian people. From what he saw there and from his conversations with many Indian citizens, he became convinced that now, if ever, the Navajos need understanding and practical aid. His film, therefore, not only accomplishes his primary aim—of recording an interesting racial group—but, in scenes and particularly in narrative, it pleads the economic and social case of the Navajos.

Mr. Hird's cinematography is of very high order, as is usual in his films. His continuity is intelligent and interesting, and his narrative is a fine plea for a worthy segment of the citizenship of the United States.

"This Land of Ours"
by
Edward F. Cross, ACL

# Children should be seen

**Six simple ideas for your small fry films**

WILLIAM HOWE, ACL

WHO'S *your* favorite movie star? It's a cinch that Baby will nose out all contenders in any Parents' Popularity Poll. A good many filmers keep their cameras on tap for the prime purpose of recording their youngsters' precocities or atrocities—as the case may be. So here are a half dozen ideas that can be turned out with lively titles and a few dabs of film cement. Take your pick!

### THE TRAFFIC IS TERRIFIC

Trace your child's early tracks by a mock history of transportation, with the subtitles phrased in the pseudo-grand manner of an exposition cavalcade.

*The invention of the wheel was put to early use in the perambulator* will preface the first shots of your offspring. *Much early pioneering was done by wagon* announces his neighborhood excursions on four wheels; then, *After much experimentation, the pedal powered tricycle appeared.*

There are opportunities for action aplenty, with Junior astride his various vehicles—kiddie cars, scooters, bikes, fire engines, and so on. Shooting some of your scenes at eight frames a second, you can get the amusing hyper-speed effect of an old Keystone comedy chase sequence.

SNOW PLAY brings out your child's sunniest smiles; so stand by to wind up your camera when he winds up with a snowball.

Elizabeth R. Hibbs

Philip Gendreau

A DOMESTIC COMEDY of the harassed benedict being groomed for baby sitting can feature closeups of your tot at his beamish best.

### THE STORK CLUB

*No secret fraternity rites were ever more gruelling than the initiation into the Stork Club* proclaims your first subtitle. Follow with a movie review of those first weary weeks of diaper changing, rub downs, floor pacing and early morning feedings—with Pater playing the bewildered neophyte.

After proving his loyalty to the cause, Dad is welcomed into the order by Mother, who pins a large gleaming safety pin on his lapel. Dress up your subtitles with baby shower favors and clips from the women's magazines.

### CHRISTMAS PUDDING

After a lead title decorated with bright Christmas seals, show how your youngster is prompted to delve into a book of magic by the illustration of the "four and twenty blackbirds baked into a pie." Consulting his magic book as he works, the child sets up a large bowl at the kitchen table and proceeds to make a holly decked pudding, from which he extracts (with the help of your stop motion camera work) a succession of his smaller Christmas toys, concluding with a gift which he presents to Mom and Pop.

### SNOWMAN'S LAND

The first good snowfall will set the stage for a rip roaring snowball skirmish between the neighborhood youngsters; and you'll miss a fine show if you're not in there pitching with your movie camera.

The kids will love building forts and storming the icy ramparts with barrages of bursting snow. For "props" you might supply them with humorous banners, to fly over the opposing for-

[Continued on page 542]

THE FAMILY FILM

# EQUIPMENT SURVEY:1

## Here are the Eights . . . in the first of a series of fact and photo studies of amateur movie goods

IN THIS first presentation, MOVIE MAKERS surveys the widely popular 8mm. camera.

Shown on these pages are all of these instruments now or about to be offered the amateur filmer. There are seventeen such cameras, produced by ten manufacturers. Two of them are so new that you will not see them until 1948; one of the total has only just been released this month.

These facts and photographs, we believe, will largely speak for themselves. In studying them, however, the reader should keep in mind the following guides.

1. Double 8mm. film is the stock used by all of the cameras presented, unless otherwise specified.

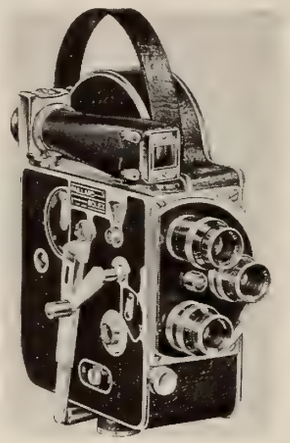
2. The accessory lenses mentioned are *not* included in the list price of the camera, *except* in the case of the Filmo Auto-8, which comes fully equipped with its two lenses. Where the accessory lenses are specified by make, speed and focal length, it is generally true that these objectives are manufactured or recommended for the camera by its maker.

3. The prices given are those of the manufacturers' lists and have been quoted from their correspondence, camera booklets or current advertising.

4. The tax mentioned in connection with these prices is a 25 percent Federal Excise Tax on these photographic items. It should not be confused with such State or local sales taxes as may also apply.

**AMERICAN BOLEX COMPANY**

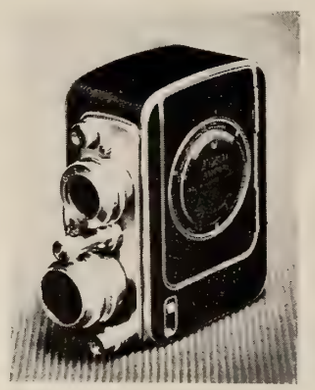
Model: Bolex L-8; 25′ roll.
Speeds: 16 fps.
View finder: built-in direct; masks for 1″ and 1½″ accessory lenses.
Standard lens: ½″ f/2.8 focusing (9″ to Inf.) Kern Yvar coated; threaded mount.
Accessory lenses: 1″ f/2.5; 1½″ f/3.5 Kern Yvar coated.
Price: $80.21 (tax included) without lens; ½″ f/2.8 lens $59.27 (tax included).



Model: Bolex H-8; 25′ roll.
Speeds: 8, 16, 24, 32, 64 fps.
View finder; tubular; parallax corrected to 18″ and adjusts optically for 1″ and 1½″ accessory lenses.
Standard lens: ½″ f/1.5 focusing Kern Switar coated; threaded mount.
Accessory lenses: 1″ f/2.5; 1½″ f/3.5 Kern Yvar coated.
Special features: three lens turret; automatic threading; audible footage indicator; forward and reverse hand crank; single frame device; frame counter; visual focuser; focal plane shutter; accepts 50′ and 100′ spools.
Price: $282.50 (not taxed) without lens; ½″ f/1.5 lens $160.42 (tax included).

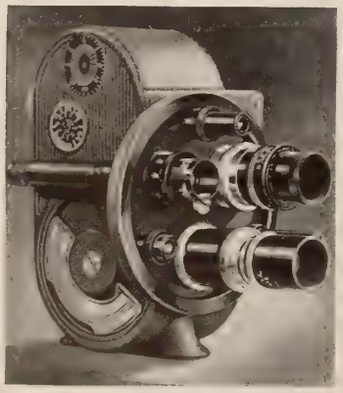
**BELL & HOWELL COMPANY**

Model: Filmo Sportster 8; 25′ roll.
Speeds: 16, 32, 48, 64 fps.
View finder: built-in; masks for 1″ and 1½″ accessory lenses.
Standard lens: ½″ f/2.5 fixed focus Taylor-Hobson coated; clip-on mount.
Accessory lenses: ½″ f/1.4 and f/1.9; 1″ f/1.5; 35mm. f/3.5; 1½″ f/3.5 coated.
Special features: single frame device.
Price: $87.95 (tax not included) with ½″ f/2.5 lens.



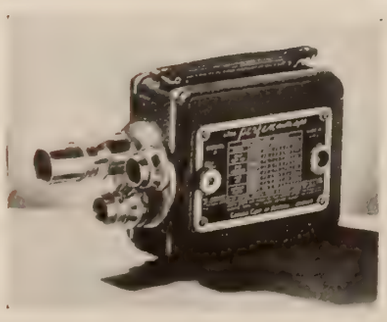
Model: Filmo Auto-8; 25′ magazine.
Speeds: 16, 24, 32, 48, 64 fps.
View finder: built-in positive type, with matching objectives for ½″ and 1½″ lenses.
Standard lenses; ½″ f/1.9 and 1½″ f/3.5 focusing; Cooke coated; threaded mount.
Accessory lens: 2″ f/3.5 with matching view finder objective.
Special features: two lens turret; single frame device; audible footage indicator; film and indicator visible while shooting.
Price: $296.20 (tax included) with ½″ f/1.9 and 1½″ f/3.5 lenses.
Note: The Filmo Auto-8 is a new addition to the Bell & Howell line of 8mm. cameras, having been released on December 1, 1947.

Model: Filmo Tri-Lens 8; 25′ roll.
Speeds: 16, 32, 48, 64 fps.
View finder: tubular positive type, with matching objectives for accessory lenses.
Standard lens: ½″ f/2.5 fixed focus Taylor-Hobson coated; threaded mount.
Accessory lenses: same as for Filmo Sportster 8 plus 2″ f/3.5 coated.
Special features: single frame device; three lens turret; visual focuser optional.
Price: $134.55 (tax not included) with ½″ f/2.5 lens.



**BRISKIN CAMERA CORPORATION**

Model: Briskin Magazine 8; 25′ magazine.
Speeds: 16, 24, 32, 64 fps.
View finder: built-in with parallax correction up to 2′.
Standard lenses: ½″ f/2.5 fixed focus or ½″ f/1.9 focusing; coated; threaded mount.
Accessory lens: 1½″ telephoto.
Special features: single frame device.
Price: $99.50 (tax included) with ½″ f/2.5 lens; $122.50 (tax included) with ½″ f/1.9.



**CAMERA CORPORATION OF AMERICA**

Model: Cine Perfex Magazine Turret Double 8; 25′ magazine.
Speeds: 8, 12, 16, 24, 32 fps.
View finder; built-in; masked for 1″ and 1½″ accessory lenses.
Standard lenses: ½″ f/2.5 fixed focus or ½″ f/1.9 focusing, Wollensak coated; threaded mount.
Accessory lenses: 1″ f/2.5; 1½″ f/3.5; wide angle attachment; coated.
Special features: three lens turret.
Price: $99.50 (tax included) with ½″ f/2.5 lens: $135.50 (tax included) with ½″ f/1.9 lens.

**DeJUR-AMSCO CORPORATION**

Model: DeJur 8; 25′ magazine.
Speeds: 16, 24, 32, 64 fps.
View finder: built-in; adjusts optically for 1″ and 1½″ accessory lenses.
Standard lenses: ½″ f/2.5 fixed focus or ½″ f/1.9 focusing; coated; threaded mount.
Accessory lenses: 1″ and 1½″ telephotos.
Special features: three lens turret; single frame device; built-in wipe and fading device, with telltale in view finder.
Price: distribution of this new camera is planned very early in 1948; list prices were not established at time of writing.

**De MORNAY-BUDD, Inc.**

Model: Budd 8; 25′ magazine.
Speeds: 12, 16, 24, 32 fps.
View finder: built-in, with parallax correction pointers; optical adjustment for accessory lenses.
Standard lenses: 13mm. f/2.7 fixed focus or f/1.9 focusing; Kodak Ektanon, coated; clip-on mount.
Accessory lenses: 1″, 1½″, 2″, 2½″ and 3″ telephotos.
Special features: built-in electric battery drive.
Price: distribution of this new camera is planned to occur in 1948; list prices were not established at time of writing.

**EASTMAN KODAK COMPANY**

Model: Ciné-Kodak Eight-25; 25′ roll.
Speed: 16 fps.
View finder: optical open type.
Standard lens: 13mm. f/2.7 fixed focus Kodak Anastigmat coated; fixed mount.
Price: $55.00 (tax not included).

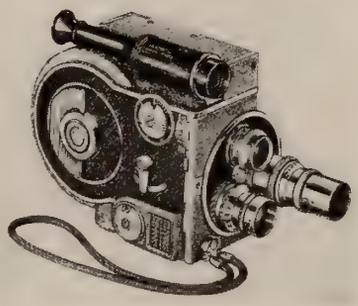
**KEYSTONE MANUFACTURING COMPANY**

Model: Keystone K-22; 25′ roll.
Speeds: 12, 16, 48 fps.
View finder: built-in; masks for 1″ and 1½″ accessory lenses.
Standard lenses: ½″ f/2.5 fixed focus or ½″ f/1.9 focusing; coated; threaded mount.
Accessory lenses: 1″ and 1½″ telephotos.
Special features: audible footage indicator.
Price: $64.50 (tax included) with f/2.5 lens; $91.50 (tax included) with f/1.9 lens.

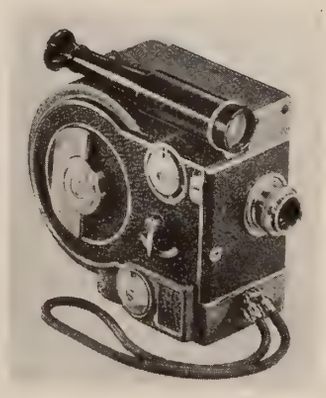
Model: Ciné-Kodak Magazine 8; 25′ magazine.
Speeds: 16, 24, 32, 64 fps.
View finder: built-in direct; adjusts optically for accessory lenses.
Standard lens: 13mm. f/1.9 focusing Kodak Anastigmat coated; clip-on mount.
Accessory lenses: 9mm. f/2.7; 1″ f/1.9; 1½″ f/2.5; 2″ f/1.6 or f/3.5; 2½″ f/2.7; Kodak coated.
Special features: pulsating scene length gauge.
Price: $125.00 (tax not included).

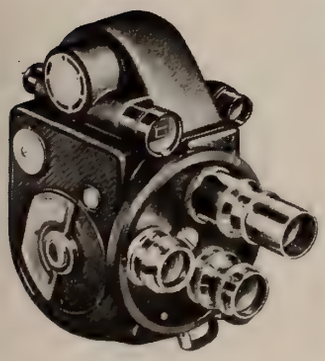
**REVERE CAMERA COMPANY**

Model: Revere 60 Turret Magazine; 25′ magazine.
Speeds: 16, 24, 32, 48, 64 fps.
View finder: tubular; parallax corrected, adjusts optically for 1″ and 1½″ accessory lenses.
Standard lenses: ½″ f/2.8 fixed focus Bausch & Lomb or 13mm. f/1.9 focusing Wollensak; coated; threaded mount.
Accessory lenses: 1″ f/2.5; 1½″ f/3.5; Wollensak coated.
Special features: three lens turret; cable release outlet; single frame device.
Price: $152.50 (tax included) with f/2.8 lens.

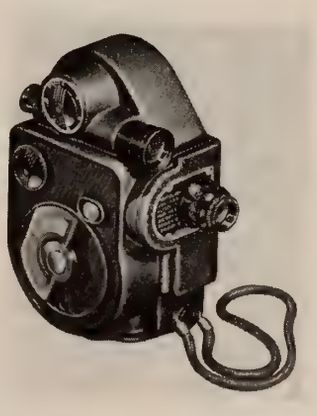


Model: Revere 70 Magazine; 25′ magazine.
Speeds: 16, 24, 32, 48, 64 fps.
View finder: tubular; etched for accessory lens.
Standard lenses: ½″ f/2.8 fixed focus Bausch & Lomb or 13mm. f/1.9 focusing Wollensak; coated; threaded mount.
Accessory lens: 1½″ telephoto.
Special features: single frame device; cable release outlet.
Price: $127.50 (tax included) with f/2.8 lens.





Model: Revere 99; 25′ roll.
Speeds: 8, 12, 16, 24, 32 fps.
View finder: built-in tubular; parallax corrected; etched for 1″ and 1½″ accessory lenses.
Standard lenses: ½″ f/2.8 fixed focus Bausch & Lomb or 13mm. f/1.9 focusing Wollensak; coated; threaded mount.
Accessory lenses: 1″ and 1½″ telephotos.
Special features: three lens turret; extra view finder for telephoto lenses.
Price: $110.00 (tax included) with f/2.8 lens.



Model: Revere 88; 25′ roll.
Speeds: 8, 12, 16, 24, 32 fps.
View finder: built-in tubular; parallax corrected; etched for 1″ and 1½″ accessory lenses.
Standard lenses: 13mm. f/2.5 fixed focus or f/1.9 focusing; coated; threaded mount.
Accessory lenses: 1″ and 1½″ telephotos.
Price: $77.50 (tax included) with f/2.5 lens.

## EQUIPMENT SURVEYS

With Equipment Survey: 1, MOVIE MAKERS inaugurates a new service to its readers which, we sincerely believe, will be of authentic aid and importance.

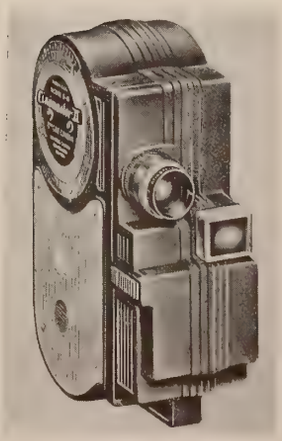
Conveniently and concisely gathered together, you will find in these articles all of those facts and figures which you will want to know about basic items of amateur movie equipment.

Are you a new filmer, just joining with us in our exciting hobby? These studies will guide you to exact and informed buying. Are you an old timer, planning to improve your present product? These summaries will guide *you* as well.

MOVIE MAKERS will survey 16mm. cameras in an early issue.

**UNIVERSAL CAMERA CORPORATION**

Model: Cinemaster II; 25′ double eight or 30′ UniveX single eight; roll.
Speeds: 16, 24, 32 fps.
View finder: built-in; etched masks for accessory lenses.
Standard lenses: ½″ f/3.5 fixed focus; ½″ f/2.5 fixed focus or f/1.9 focusing; coated; threaded mount.
Accessory lenses: 1″ and 1½″ telephotos.
Special features: extinction type exposure meter built into view finder.
Price: $66.65 (tax included) with f/2.5 lens.



# CHOOSING YOUR CAMERA

**Roll or magazine? Fixed focus or focusing? Here's all you will want to know about these and other features**

ON the preceding two pages, MOVIE MAKERS presents a fact and figure survey of all the 8mm. cameras now or about to be offered the amateur filmer. We shall do the same for 16mm. cameras in an early issue.

So that the new filmer may evaluate these facts and figures informedly, we offer herewith a general discussion of the chief features to be found in these cameras —either 8mm. or 16mm. The one major matter we shall not go into here is the choice between the Eight and Sixteen methods of filming. This subject—of such wide interest to all filmers—MOVIE MAKERS plans to discuss later, in a separate article.

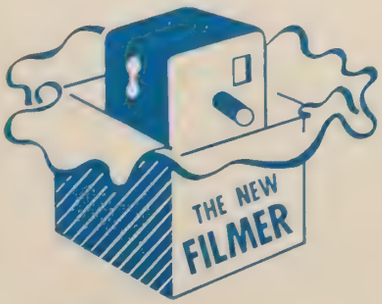
### TRENDS TOWARD MAGAZINE

The trend today is strongly toward the magazine type of amateur movie camera. For example, among the seventeen cameras surveyed, all of the latest models—no matter of what make—are magazine loading. There are a number of reasons for this preference.

In the first place, the magazine type of camera is simple to load. Some persons, not manually adept, may find the threading operations required by roll film to be a bother. The magazine camera does away with threading completely, so that loading this camera becomes as simple, say, as returning a book to the bookshelf. For the inadept, it *is* possible to thread a roll film camera incorrectly—with consequent difficulties. For all concerned, it is wholly impossible to load a magazine camera in any way but the correct one.

Secondly, the magazine type of camera makes possible an immediate interchange of film stocks, with no waste of footage from light fogging. This facility becomes increasingly important with the popularity of color films over black and white, since the chromatic emulsions are offered in specifically different types for use in daylight and under tungsten lighting. It is not uncommon at all for one to commence a picture indoors and then wish to continue it out of doors.

With the magazine camera, this immediate change of film from, for example, Type A Kodachrome to Regular, can be made simply by switching magazines. With the roll film camera the change-over is not so simple. You must either (1) finish out the emulsion then in the camera under the lighting for which it is designed; (2) change rolls in a photographic darkroom or in a changing bag; or (3) use the requisite conversion filter for Type A film exposed in daylight. Although this third method is the simplest and the color results will be generally satisfactory, consistent use of an indoor emulsion under daylight is not recommended by the film manufacturer, because the filter is only moderately stable and may fade.




### ROLL FILM FEATURES

Perhaps the chief factor in favor of the roll film system is that a given amount of film supplied in this way is cheaper than the same amount loaded in a magazine. With 16mm. Kodachrome, for example, the saving is approximately seventeen percent on fifty feet of roll film over a fifty foot magazine. With the standard twenty five foot lengths of 8mm. Kodachrome, the difference in cost is approximately eighteen percent. The reason for this difference is a simple one. Film loaded in magazines must be loaded by hand; the same footage on a camera spool may be wound by machine.

Other factors favoring the roll film system are that 16mm. film (not 8) may be purchased in 100 and 200 foot roll lengths, as well as in the fifty foot capacities of the magazine. These longer unbroken runs of film are often of very real importance in certain filming situations. Also—though this is undoubtedly a temporary situation only—supplies of roll film seem to be more readily available than do those in magazines.

These are, we believe, among the chief points you will want to keep in mind in making your decision between the two systems. Certainly, no one need be awed unduly by the basically simple operations of threading a roll film camera. The hobby of amateur movies progressed quite healthily for many years before the magazine design was even thought of. Thus, if you are normally handy, this phase of the matter should not worry you.

### FIXED FOCUS OR FOCUSING?

The simplest camera to operate, obviously, is one with a single lens mount in which there is installed a fixed, or universal, focus lens. Generally this lens will have a maximum speed of $f/3.5$. There is a tendency among newer filmers to regard this speed as slow. More experienced movie makers, especially those with a still picture background, know that this is not the case. In outdoor filming, for example, this lens will provide adequate exposure on average colored subjects in all but the dullest of light conditions. The new filmer, therefore, need not fret unduly over this supposed limitation.

The advantages of the fixed focus $f/3.5$ lens are many. The most obvious one, of course, is the freedom which this objective offers the filmer from calculating distance and setting it on the lens focusing scale. With the fixed focus lens under normal outdoor light conditions, all objects will be automatically in focus from about six feet to infinity. For travel shooting and most backyard varieties of family filming, this range is almost ideal.

Secondly, because of its me- [Continued on page 542]

# FINE FRAMES

Outstanding scenes enlarged from readers' films, presented periodically by MOVIE MAKERS

SOMETHING to do kept Baby's attention from the camera, as Raymond J. Berger, ACL, of Cheektowaga, N. Y., recorded this beguiling closeup for *Baby and the Beasts.*

LIKE a junior Juliet was this pretty miss, colorfully framed amid a bower of roses. *Our Gang* was the film; Ryne Zimmerman, ACL, of Milwaukee, the filmer.

FOR THE amateur actor, underplaying a dramatic role is often better than overplaying it. Louis McMahon, ACL, of Passaic, N. J., directed this moving closeup for *Harvest of Goodwill.*

BUTTERFLIES, believes Dr. R. A. Albray, ACL, of Newark, N. J., are among the finest of nature's handiwork. This proud Monarch, from *Winged Beauty,* is proof of his claim.

NATURAL shadows and concentrated attention were created by top lighting on this charming near shot, from *Please Pass the Honey,* by Patrick Mayer, of Hartford, Conn.

A FROG may not be *your* idea of a pet, but Mrs. Warner Seely, ACL, of Cleveland, included it attractively with birds and beasts in a reel called, simply, *Pets.*

HUMAN interest was a highlight of *Picturesque Peru,* a feature length travel study of that South American republic, by Dr. Abram I. Willinsky, ACL, of Toronto, Canada.

DIAGONAL patterns of gleaming plums enhanced *Okanagan Sun Drenched Fruit,* a publicity film on Canadian horticulture, by I. J. Leslie, ACL, of Toronto, Canada.

FRAMING for depth and a Pola-screen for the darkened sky created this dramatic closeup of Florida's Bok Tower, from *Quest of Youth,* by George Kirstein, of New York City.

16mm. scenes by Ruth Ingalls Plew

RUTH INGALLS PLEW *says*

# TAKE CHRISTMAS *EASY!*

I MAKE no claims to being a camera expert. I am an amateur of the rankest class! In the first place, I am a "mere woman." In the second place, movie making is simply a hobby, along with knitting, sewing, ceramics—oh, yes, and raising kids. So, what I can do, *anybody* can do!

However, I do not believe in messing up Christmas day with the confusing business of shooting pictures. My system, therefore, is to shoot the annual holiday film quite early in the month and to surprise the rest of the family with a new release on, say, Christmas Eve.

The story does not have to be elaborate; in fact, with youngsters it is wise to keep your film plans quite simple. My stories concern themselves with everyday incidents in a youngster's life, with a little surprise twist at the end if possible.

One of the first stories I wrote and shot (some I admit I write but never shoot) was a simple little Christmas yarn. I made it simple for many reasons: first, I was new at the game of taking pictures; second, I had no elaborate stage properties; third, my leading man was only two years old and, finally, because I had only one roll—no more—of Type A Kodachrome.

First of all, however, before I loaded the camera, before I got out the tripod, before I even bought the film, I wrote out a story, which I called a shooting script. I have never (well, hardly ever!) shot film without a script. I plan the picture down to the last foot, complete with footage estimations, directions for lighting, titles, and so on.

If I have thought out a scene that seems a bit complicated, or if I have figured out special lighting, I make a rough sketch of it on paper. In production, I shoot all scenes that have the same physical setting at the same time and edit them into order later on.

This first Christmas story was quite unpretentious. Jon whispers to Mother that he doesn't think Daddy believes in Santa Claus. Mother says, *"We'll show him!"* So together they whip up a Santa Claus costume out of red cloth and cotton batting, son Jon getting a lollipop stuck up in the cotton and all over his mother's face. They finish the costume—in fast order—and dress up Jon and put rouge on his face. Jon examines himself seriously in a mirror, then goes and gets his Daddy and says, *"See, Daddy, there is a Santa Claus!"* The end scene shows Santa eating cookies out of a jar, with Daddy looking on admiringly.

In those parts of the movie where I had to act my little part, I got a neighbor to help out. Since I had everything all set, it was simply a matter of getting some one to press the button.

There's really very little to writing and shooting such a movie; but the results are more fun to look at than those of a child self consciously mugging into the camera—trying to do something when there is nothing to do.

The next Christmas, when Jon was a year older and could follow simple directions, I wrote a script that was a little more ambitious. Yet it was not involved and did not require too many changes in lighting or too many meter readings. For children—and adults too—do not have much patience with movie makers, especially the hesitant beginner.

**A movie making mother presents three simple filming plans for pre-holiday Christmas pictures**

ELIMINATING as much time on the set as possible, the author sketches the lighting and scene arrangements before shooting.

COOKIE into cocker spaniel is the simple movie miracle portrayed in *The Gingerbread Boy,* starring three year old Jon. So effective has been this engaging antic, says the author, that the neighborhood children think the Plew family dog arrived in that way.

This story we have titled *The Gingerbread Boy.* Jon, age three years, is making gingerbread cookies with his Aunt Janet. He mixes the dough, pats it out and rolls it. A three year old just loves to roll out dough, and we found that Jon entered into the spirit of the movie with great gusto. At this point Aunt Janet is called to the phone. Jon thereupon decides to make a gingerbread *dog* instead of a gingerbread boy, covering the dough with cinnamon to make it brown, putting raisins on for eyes (he eats one or two slyly) and popping the gingerbread dog into the oven. He opens the oven anxiously two or three times and then excitedly calls his aunt from the phone. They both open the oven door and out jumps our cocker spaniel puppy!

That little movie has been so effective with youngsters that the smaller ones believe this is actually the way the dog came to us!

This Christmas I have planned a short holiday film to include the two children. The story, for simplicity, has been written around the living room fireplace. It is to open with our six year old son Jon, sitting with his baby sister Karen, in front of the fireplace and reading to her out of a large Christmas book. This scene will be followed by a title reading, "*Karen, I'm going to tell you about Santa Claus!*"

Karen claps her hands and looks at Jon, who strokes his chin and says in the next title, "*He's a little old man with a big white beard!*"

The following scene shows Jon with a beard. Then the action continues with the sudden appearance of Santa's features, a funny red hat, rosy cheeks much rouged, a beautiful red suit, big high boots, a big, fat belly and a big bag of toys. This progression is built up by the familiar device of stopping the camera between additions.

By that time Jon is completely dressed in a Santa Claus suit, much to Karen's delight. They both dive into the bag of toys, but the next scene suddenly shows them diving into an imaginary bag of toys at the very same spot, without Jon in Santa's clothes.

Jon points to the fireplace and the two children then peer up the chimney. A title follows, "*And, Karen, he comes right down the chimney—TONIGHT.*" They peer up the chimney again, and Jon adds, "*Say—we'd better hurry and get right into bed.*"

The last scene will show Jon and Karen trudging upstairs in their pajamas.

On interior pictures I always use Type A Kodachrome, for I would rather have fewer pictures and have them in color. And I always have plenty of light, usually five No. 2 Photofloods in reflectors. I would like a good spotlight, but that must wait till [Continued on page 547]

PLANNING completed, Baby Karen need spend but a few moments under the lights. At right, the author edits her different scenes into the final order.

Photographs by Robert Plew

THE CAMERA is attached to the lighting bar off-center, to create even spaces between user's head and hot lamps.

# LIGHTS on the MOVE

**Ideal for your Christmas filming, this mobile lighting unit can be made or purchased**

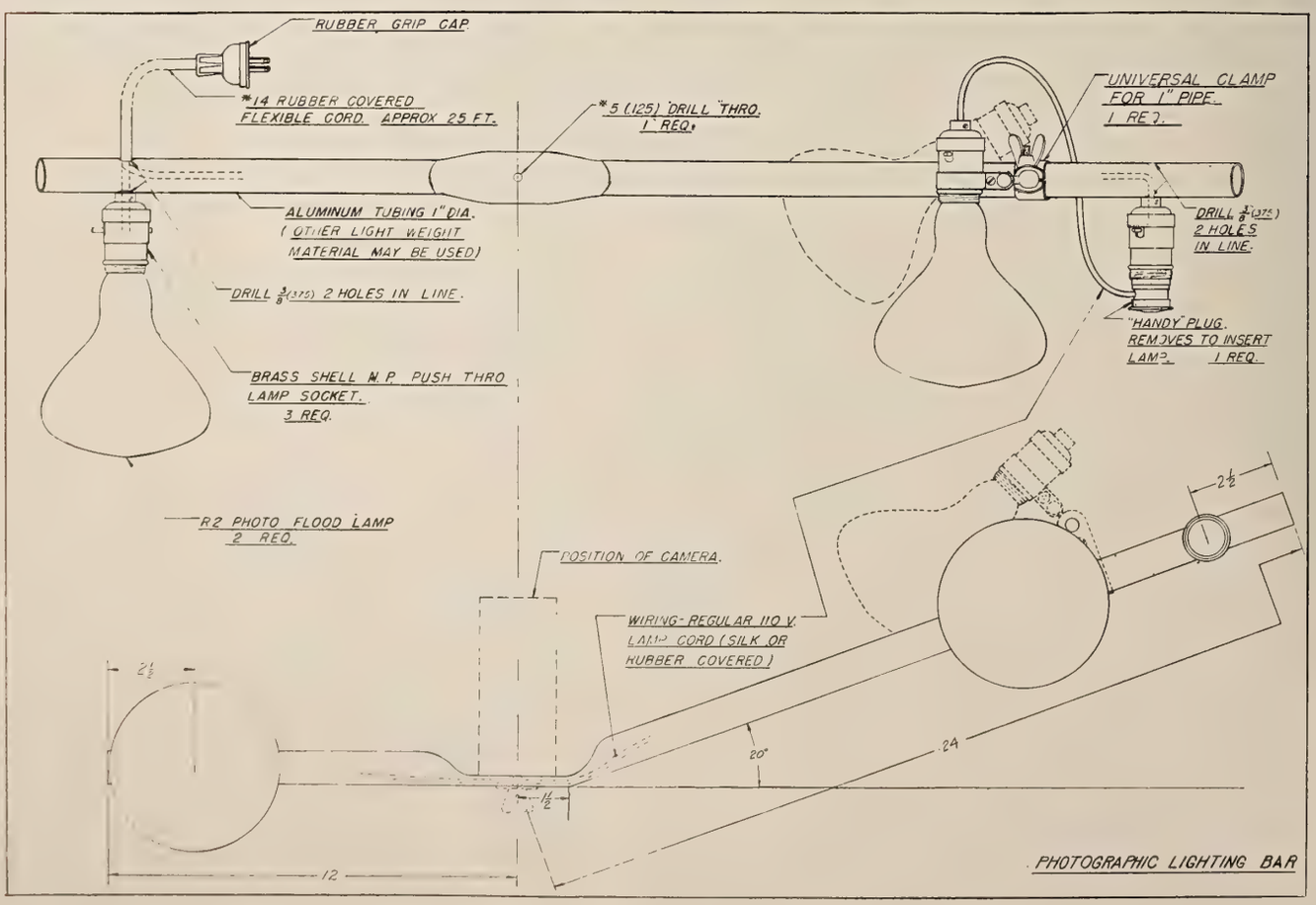
J. D. WINER, ACL

IF THERE is any one time when you will wish to move swiftly in your filming, it is during those magic moments around the Christmas tree. The lighting unit described below should help you to do so.

My first need for such a portable lighting bar was in a last minute filming assignment at a dinner dance. Not having time to shop for it, I put together my own version from odds and ends of available material. Basically, it is a familiar arrangement, and, as will be explained later, you can easily buy one—if you feel that *you* cannot so easily make one.

When selecting the material to be used, aluminum or any other light weight tubing will be preferable. However, there is no reason why wood doweling or light weight rod or bar stock will not do as well. The bend in the tubing is made by heating the bar until it is red hot, then compressing it in a vise. Doing this prevents the tubing from cracking. The three inch flatness shown on the diagram is arbitrary. However, a certain flat portion should be made, to allow the camera to rest level after being mounted on the unit.

The camera is held on the unit by means of a wing bolt, cut to the correct length so that the camera will be seated firmly. If the unit is to be used with a tripod, you may find that your tripod screw is not long enough to extend through the lighting unit and engage the camera. In this case a longer screw [Continued on page 554]




ONE 36 inch length of tubing, three sockets, two lamps and light circuit wiring comprise mobile lighting unit described by the author.

Harold M. Lambert from Frederic Lewis

**BACK lighting accents the dynamic drama of skiing with brilliant highlights, shading details of the figure. The snowbank is illuminated by reflection.**

Clifford G. Scofield from Frederic Lewis

**SIDE lighting, casting long shadows from a winter sun, creates delicate textures in this snowy pattern. Note omission of the sky.**

# COLOR IN THE SNOW

JOSEPH J. HARLEY, FACL

PURE as the driven snow, sang the poet, referring, of course, to its symbolic whiteness. But that was before color film. Today, you and I know that there is plenty of color in the cool snowscapes —*if* we know how to catch it. It all depends upon your exposure.

Your exposure meter can be a good guide in this matter, but it will need a little assistance. In general, because of the brilliant reflections from a snowy landscape, the meter will read high. Thus, keep firmly in mind the first cardinal rule of Kodachrome exposure: never use a smaller aperture than *f*/11, no matter what the meter says. If you are exposing for an overall landscape, open the diaphragm one full stop from *f*/11 or any lesser *f* number the meter may read. If you wish to expose for people in the scene, open two full stops from your basic reading.

A far better way of determining exposure for featured subjects is to take your readings directly on these subjects. They should be scanned close in, so that the meter will not be affected by reflections from the snow. Where you are reading on an average colored object (a gray sweater, shirt or pair of ski pants), you may safely expose as the meter indicates. If you are reading on a face or ungloved hands, open a full stop from the aperture given.

Now as to lighting. Full front lighting is the easiest and, as in the accompanying picture of a frolicking mother and child, it will be quite effective with the subjects close in. For more dramatic effects, however, or in a larger setting, either side or back lighting will enhance any snowscape immeasurably.

The skiing scene is an excellent example of the results you may expect on a side lighted subject. The exposure here has been made for the scene as a whole, with a consequent, but unimportant, blocking of the shadows on the subject's face and figure. On the shady side of the snowbank, however, you will note that light reflected from adjacent snow fields has illumined detail. Meter readings on side lighted subjects should be taken on a line with the lens axis, preferably close in on an average colored subject.

Back lighting is a simple extension of side lighting—with one added problem. Your camera lens must be protected from the direct rays of the sun. This can be done by placing the camera in some natural shadow; by shading the lens with your hat or hand, or by using an adequately deep lens hood. On [Continued on page 541]

**Front, side or back lighting? A filming expert outlines exposures for your winter shots**

Harold M. Lambert from Frederic Lewis

**FRONT lighting, always correct in color filming, will be best with your subjects close in. Color in the clothes will add accent,**

# ACTION UNDER THE LIGHTS

FRED EVANS, FACL

ARE *you* having Alexander's trouble—looking for new worlds to conquer? Then, train your cine sights on night spectacles for a change. They have much to recommend them.

In the first place, they do not require color film (except for the ice shows), and with that precious commodity so hard to get, this in itself is a big blessing. Secondly, they generally do require a high speed emulsion, so that black and white stock is not only quite satisfactory but practically a must.

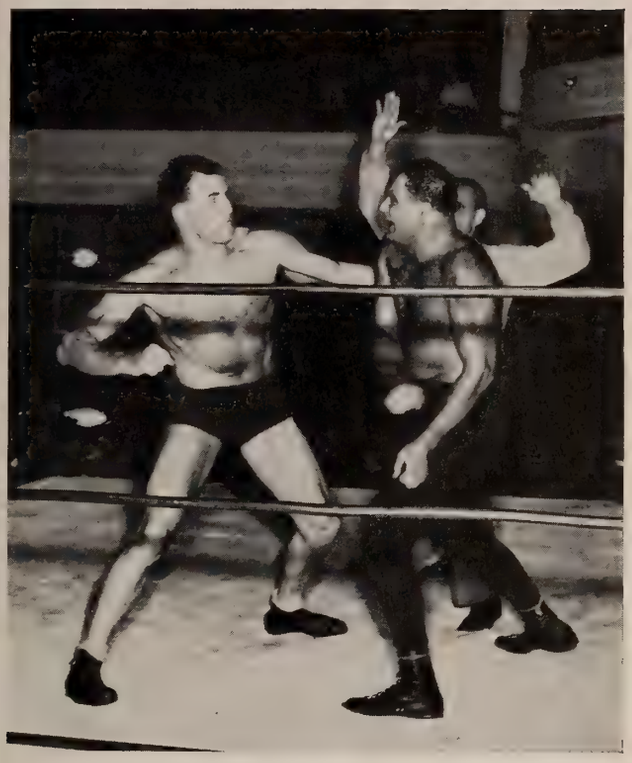
Thirdly, the action of night spectacles — such as wrestling, boxing, basketball or a swim meet — is generally concentrated in one brilliantly illuminated spot, framed by a dramatic backdrop of inky blackness. In other words, these subjects are *easy* to shoot—and yet they make a novel and refreshing addition to your home movie programs.

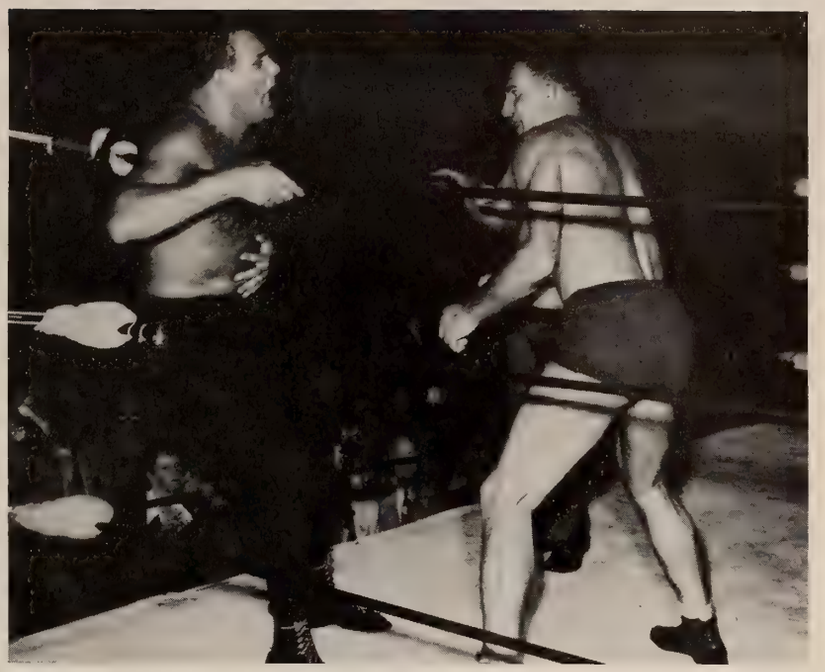
My choice—more or less by accident—was for wrestling, and it soon resulted in a lively 200 foot film called *Bone Benders.* MOVIE MAKERS has asked me to tell you what I have learned in producing this study of action under the lights.

I had attended a wrestling program one evening at the American Legion Stadium in Hollywood. It happened that the matches were being televised, so a battery of extra lights had been installed to give additional illumination. It was these lights, of course, which suggested to me—as they would to any cameraman—the picture possibilities. Permission was readily granted by the management when I explained that the films were for home consumption only.

The following week found me waiting anxiously for the first contestants to enter the ring. At each corner of the stadium two aisles converge, leaving a single seat twelve rows from the ring. This seemed an ideal filming spot, even with room to set up a small tripod. My 8mm. camera was loaded with Eastman Super X (Weston Tungsten 24). Exposure, however, was a guessing game, as a light meter was of no value. With the overhead ring lights on, plus the four 1500 watt spotlights installed for television, the wrestlers stood out in bold relief when the auditorium lights were turned off. In other words, the large background of audience was dark, and using a meter from twelve rows back would give a false reading. I recall trying it, and the meter read almost zero.

**From "bone benders" to basketball, indoor spectacles at night are a riot of cinematic thrills**



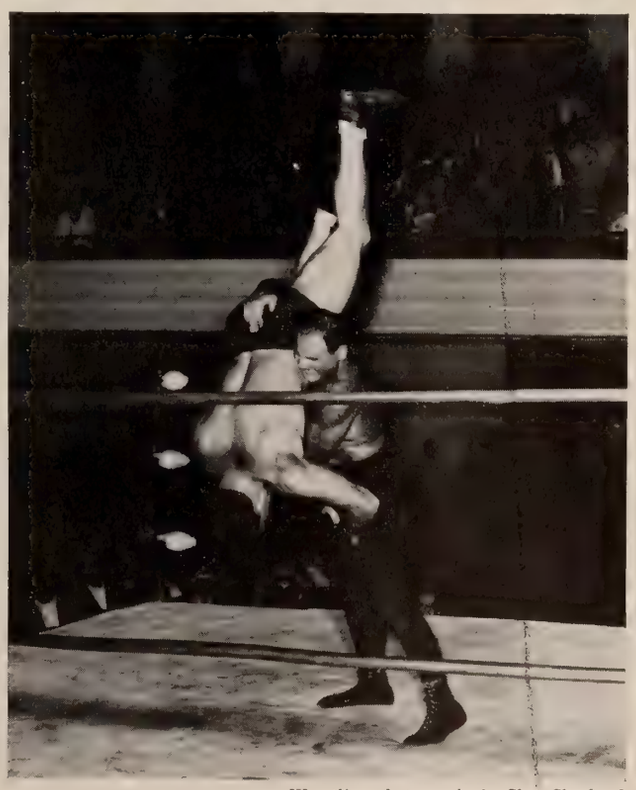


A FAR CRY from the collegiate or Queensberry rules, the shenanigans of professional matmen bring expertly timed groans from the wrestlers themselves and high key camera visions of human beings in impossible postures.

But I felt that the least of my worries was overexposure; so the standard one half inch lens was set wide open at f/2.5 and the one inch, wide open at f/2.7. Both lenses were uncoated. The camera was set at sixteen frames a second and all was in readiness.

The one inch lens brought the contestants fifty percent closer and made good semi-closeups. It was necessary, however, to pan considerably with the closeup lens and, as a relief, it was good to swing over to the one half inch lens occasionally.

Two rolls were exposed that first night. When the films were first screened, it was a thrill to see these professional



Wrestling photographs by Shep Shepherd

wrestlers tying themselves in knots right up there on our own screen. And the cost had been so little! Why hadn't somebody told me about this great home movie bargain before?

I was thus encouraged to make a full one reel subject of this fast-action, indoor sport. Circumstances prevented me from returning to the stadium for several weeks. In the meantime, television broadcasting had been discontinued. What to do?

Ansco Triple S (Weston Tungsten 64) seemed to be the answer. When I returned and saw the standard overhead lights, they looked almost yellow without the television spots, but the Triple S [Continued on page 545]

# *Announcing* THE FINEST ACHIEVEMENT OF THE CAMERA MAKER'S ART

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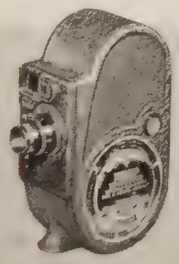

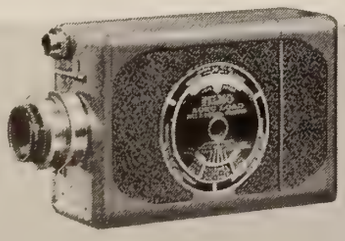

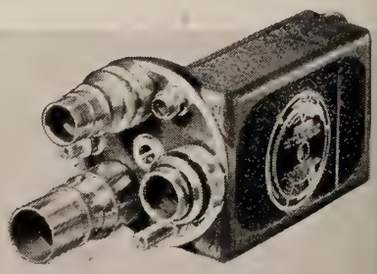

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# YOU CAN FILM TELEVISION

**An inquisitive amateur reports his successful methods for shooting the air-borne programs**

GEORGE MERZ, ACL

PRECARIOUSLY perched on a stepladder, the author shoots reaction sequences. All filmers need not go this far, but it helped to heighten interest.

I HAD three excellent camera positions for our television movie: one at the top of a stepladder; one, normal enough, in the center of the living room, and the last in a very uncomfortable spot in front of the teleset.

The original plan had been to invite a number of friends to watch the Louis-Conn fight, second edition. This innocent idea soon graduated into a plan for filming the guests as they arrived, got settled and reacted to the fight. Interspersed through this footage were to be shots of the fight itself. I phoned the guests and told them the story. I had committed myself.

The night of the fight came. Since I had already coached them over the telephone, I took sequences of the guests coming in the door, removing their coats and hats and seating themselves about ten to fourteen feet from the television receiver.

The reaction shots—actually to be filmed *before* the fight—came next.

By the use of a single lamp and reflector clamped on the receiver, I would be able to show my guests clearly in a subdued light. They were told to show excitement occasionally, as though some punishing blows had been landed, and at other times just move a bit in their seats and comment to one another as if they were watching a fight. I warned them, of course, not to look in my direction at any time during these scenes. I had already decided to splice these shots into the picture where they would best correlate with the events taking place in the ring.

For these reaction shots, I mounted my camera and tripod high upon a stepladder in the vestibule, to show the faces of everybody in the group. From my none too comfortable perch on the ladder I again shouted down directions, lest some part be forgotten. Bear in mind that all the time I was filming, there was no fight for them to look at; but I got a break toward the end of the session, when suddenly the first of the preliminary bouts flashed on, helping a great deal with the last of the reaction shots. Finally, while I was still up on the ladder, I switched on the flood bulbs again and took the final scene of the group, showing them laughing and talking after the fight.

At this point there was about half an hour left in which to set up my camera for the fight pictures. I had to exercise care in choosing my camera position, not to obstruct the view of guests. But my greatest concern at that moment was film supply. Even with a full one hundred feet in the camera, I might, if I did not use it sparingly at the beginning, run out of film before the knockout. Yet here I had really a bit of good luck; for, after taking a few shots in practically every round, I still had enough footage left for the knockout in the eighth round, for the closing ceremonies and even for the two fighters as they left the ring.

The lighting arrangements were reasonably simple. To have sufficient light for the scenes of the audience, I used

[Continued on page 540]

TWENTY ONE inches from the television receiver and with its one inch lens set at f/2.5, the camera recorded vivid prize fight footage.

# Hints from Hollywood

## Aids for the amateur gleaned from major films

### THE POWER OF SIMPLICITY

GENTLEMAN'S AGREEMENT, a screen play by Moss Hart, based on the novel by Laura Z. Hobson, filmed by Arthur Miller, ASC, directed by Elia Kazan, produced by Darryl F. Zanuck and presented by Twentieth Century-Fox Pictures.

*Gentleman's Agreement* follows the commendable current trend for on the spot realism recently evidenced in the gripping dramas, *13 Rue Madeleine*, *Boomerang!* and *Kiss of Death*, a technique which should hold double interest for the amateur filmer. The camera work of Arthur Miller, ASC, three time Academy Award winner for cinematography, will give you a fine chance to observe superior handling of such authentic backgrounds as New York City's Gracie Square, Central Park, Radio City, the Chrysler Building and the interior of Saks Fifth Avenue. And better still, this magnificent film affords the amateur an opportunity to see how the celebrated dramatist, Moss Hart, has transposed a widely read novel into a screen play.

Under the brilliant direction of Elia Kazan, Mr. Hart's transitions are so adroitly executed that you will have to watch closely to catch them. At one point in the story, Phil Green's mother leaves him alone in his bedroom to write to his friend Dave. By a slow pan shot from the addressed envelope lying on the typewriter across the quiet room to Green's tousled head on the bed, the time interval is quickly bridged; the ominous mood of the following scenes, in which his mother cries out from a heart attack, is neatly established.

The amateur filmer might well note how the extreme simplicity of Miss McGuire's clothes emphasizes her facial expressions. The Messrs. Miller and Kazan have followed the precedent of all good portrait artists in veering away from fussy accessories to concentrate on her bright and mobile face.

Another technique which the home movie maker can use to advantage is demonstrated when Green's young son comes home crying after a nasty verbal attack by his playmates. Rather than trying to catch the subtle changes of expression while the child was being comforted by his father, Kazan wisely turned the boy's back to the camera while Green wipes away the tears with a washcloth and offers him a glass of water—a natural and human bit of business as moving as anything in the picture.

Apart from its high calibre cinematics, *Gentleman's Agreement* should be seen because of its importance as a blazing social document. Every one connected with this distinguished drama deserves congratulations for a brave, intelligent step toward the eradication of race prejudice.

### RINGSIDE REALISM

BODY AND SOUL, a screen play by Abraham Polansky, filmed by James Wong Howe, ASC, directed by Robert Rossen, produced by Enterprise Productions and presented by United Artists.

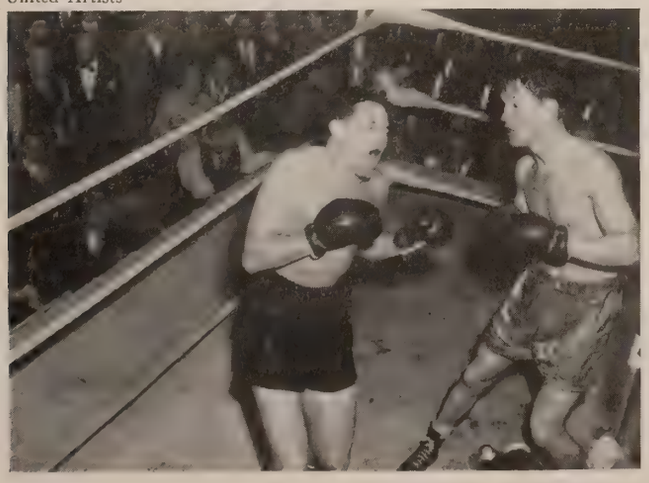
The impact and excitement which you can create by staccato cross cutting is vividly shown in the prize ring scenes of the new Enterprise production, *Body and Soul*. James Wong Howe, with the aid of a specially designed camera, pushed his lens right into the ring, to film some of the most vicious and realistic shots ever shown on the screen; the film editor has assembled them in a series of frenzied frames that will have you on the edge of your seat.

Mr. Howe's ingenuity is observed in his use of the glaring lights over the ring in what might be described as a reverse fade. By tilting his camera directly into the lights at the end of a fight sequence, he achieves the same effect of a long time interval that you get by the converse method of shutting out light in a true fade. The resourceful amateur can use home and neighborhood backgrounds with the same effectiveness. For example, simply panning from your subject to a blank wall or tilting up to the sky and holding your camera there for a few seconds will prepare your audience for an abrupt change of time or place, which is the function of a real fade.

The importance of a mood shot can be seen in Mr. Howe's bleak view of the deserted training camp, with the heavy punching bag swaying in the breeze and the trees casting eerie shadows across the boxing ring. All the sinister overtones of the often shady fight game with its forgotten champions and predatory gamblers are implicit in this single shot.

*Body and Soul* is a hard hitting action picture, filmed by a master and tautened by split second editing.

United Artists



ACTION shrewdly supersedes composition in *Body and Soul*, portraying a ring bout as vividly as a newsman's flash.

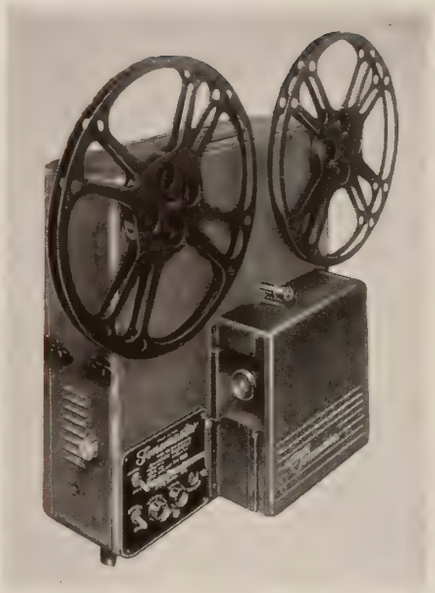
20th Century-Fox

THIS LOCATION SHOT, filmed at the southeast corner of Central Park, lends conviction and credibility to *Gentleman's Agreement*.

# News of the Industry

**Up to the minute reports on latest developments**

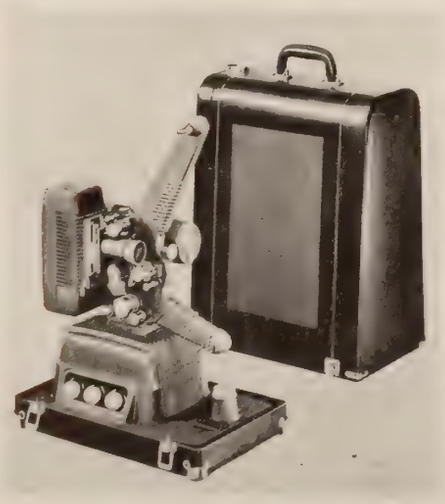
JAMES YOUNG, ACL



THE TONEMASTER, a 16mm. sound projector by Universal, has flickerless projection and increased light efficiency.

**Projector and camera** Entering the 16mm. field for the first time in its history, the Revere Camera Company, of Chicago, simultaneously has introduced a 16mm. magazine loading camera and a 16mm. sound projector. The Revere "16" Camera, in addition to the advantages of magazine loading, features continuous run, a new ratchet winding key, a film rating guide and a built-in telescopic view finder.

The sound projector, speaker and carrying case are combined as a single unit, operating on both AC and DC with a 1600 foot film capacity. The projector offers an exclusively designed speaker chamber, full tone range adjustment and positive automatic rewind. Both camera and projector are scheduled for Christmas delivery.

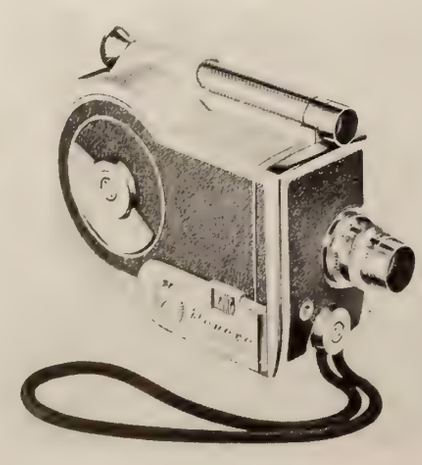


ENLARGING its scope, the Revere Camera Company enters the 16mm. field with its new sound projector, above, and its "16" camera, at right, featuring magazine loading and a built-in telescopic view finder.

**Tonemaster projector** Another first entry into the 16mm. sound projector field is to be made in the near future by the Universal Camera Corporation with the appearance of the new Tonemaster sound movie projector. Equipped with an eight inch dynamic speaker which operates at 50 to 6,000 cycles and is coupled with a heavy duty five tube amplifier, the Tonemaster "doubles in brass" for commentary or as a public address system because of its built-in microphone and record player connections. Flickerless projection and increased light efficiency are aided by a special tri-blade shutter feature. The entire unit weighs only forty five pounds. Further information may be had from Universal Camera Corporation, 28 West 23rd Street, New York 10, N. Y.

**Dual turntable** Operating on 60 cycle, 115 volt AC, a new dual turntable system for ten and twelve inch records has recently appeared. The system features three arms for variety of blending, two speakers in a detachable cover and a constant speed of 78 revolutions a minute. A special cord attachment enables the turntables to be played through the projector. It is produced by the American Screen Test & Film Corporation, 92 Gold Street, New York 7, N. Y.

**16mm. rights acquired** Post Pictures Corporation, 115 West 45th Street, New York 19, N. Y., has acquired exclusive 16mm. distribution rights to thirty six new Monogram pictures. The productions include seven musical films and comedies, eleven dramas and mysteries, four East Side Kids, six U. S. Marshal Westerns, four Range Buster Westerns, three Trail Blazers, and one James Oliver Curwood story. They will be available for rental through the usual dealers and film libraries.



**Baby Boom light** A flexible, mobile light unit—the Baby Boom utility light—is now in production by Radiant Manufacturing Corporation, 2627 West Roosevelt Road, Chicago 8, Ill. The boom adjusts to an almost limitless variety of angles and heights from vertical to more than ninety degrees. No counterbalance is required for the boom, the rod of which is held in place by a pair of matched teeth metal grippers.

**Religious films** United World Films, Inc., noting the rapidly increasing use of religious motion pictures, has announced the establishment of a special religious films division. It is under the general direction of Edward T. Dickinson, jr., who also supervises educational films for the company.

United World Films recently moved to new quarters at 445 Park Avenue, New York 22, N. Y.

**New catalog** A new 1947-48 film rental catalog has just been issued by Institutional Cinema Service, 1560 Broadway, New York City. Hundreds of releases are listed in the catalog, which may be had by writing directly to the company.

**Title service** Title-Craft, which for years provided title service for Bell & Howell customers, is now handling titling orders direct, instead of on a sub-contract basis. A folder describing the company's services is available free from Title-Craft, 1022 Argyle Street, Chicago 40, Ill.

**Sound added** A new service offered by Omnifilm, 35 Park Avenue, New York 16, N. Y., should prove of interest to all movie makers with silent footage to which they would like to add sound. Leo Steiner, manager of Omnifilm, announces that the company will add sound to 16mm. si-

lent footage. Omnifilm will make a combined black and white print with a narration sound track based on the notes or script submitted by the movie maker. The original silent print will be returned together with the new sound copy.

Omnifilm is also producing twelve original short subjects in the 8mm. and 16mm. mediums, both silent and sound, which will be released during the first half of 1948. In addition, the company handles distribution of 8mm. subjects for the Harmon Foundation and China Film Enterprises of America, Inc.

**Anniversary** The Weston Electrical Instrument Corporation celebrates its sixtieth anniversary this year. The company recently opened new laboratories and expanded manufacturing facilities at 614 Frelinghuysen Avenue, Newark, N. J.

**New Giraffes** Two new models of the famed Giraffe and Giraffe Cub lights are being manufactured by Display Lighting, Inc., 417 East 61st Street, New York 21, N. Y. Physical specifications of the Giraffes are pretty much the same as those of their parents—with the new models having slightly larger feet and weighing a bit more. The new models, however, use Fresnel Photospots for heads. The Fresnel Photospot is also manufactured by Display Lighting.

**Ciné Tri-Lite** Built to accommodate any size of camera, the Ciné Tri-Lite is the latest addition to the lighting field. The three lights involved (as shown in the illustration) are extremely adjustable, as the outside lights can be swiveled in a thirty degree arc, while the center light, mounted on a gooseneck, can be moved in any direction. The Tri-Lite itself can be swung in a 180 degree circle, with constant focusing, as the lights move with the camera. It may be set up either on its own adjustable legs or mounted on a tripod or a light stand. Two switches control the various lights. Versatile and of small weight, the Ciné Tri-Lite is manufactured by Photo-Aids, Inc., 240 East 28th Street, New York 16, N. Y.

**Filmo Auto-8** The Filmo Auto-8 magazine loading 8mm. movie camera is announced by the Bell & Howell Company. The newest of the Filmo line incorporates a two lens turret, a new lens seating arrangement, audible and visible footage indicators and five operating speeds. The two lens turret makes possible instantaneous interchange of lenses while the camera is in position. The positive view finder for the second lens rides around with the lens and is automatically positioned.

Bell & Howell is also marketing an Adjusto-Stand of aluminum alloy. Though weighing only 12 pounds, the stand is guaranteed to support 300 pounds. Its height ranges from 33 to 57 inches, while its top (12 by 22 inches) is large enough for all makes of projectors.

Two all metal film storage cases have also been added to the Bell & Howell line. One case will hold twelve 8mm. 200 foot cans; the other will hold twelve 16mm. 400 foot cans.

Further information on all these products may be had by writing to the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.

**Twin speaker unit** Greater sound volume and definite gains in tonal quality are afforded by the Eastman Kodak Company's twin speaker unit now available as standard equipment for Sound Kodascope FS-10-N projectors. The unit consists of two twelve inch speakers which may be set up in several ways for the best sound coverage of any auditorium. The speakers can use the full output of the amplifier, which enables them to provide clear and undistorted sound. The FS-10-N projector will be available in the future with either the single or the twin speaker.

**A MAGAZINE LOADING camera, the Filmo Auto-8, is announced by the Bell & Howell Company.**

The Eastman Kodak Company also announces a new 16mm. motion picture camera for recording television programs on film. The camera will take its movies directly from the face of the monitoring "picture tube" at the television broadcasting station. It operates at twenty four frames a second, and it will be highly useful for legal, billing and public relations purposes. A 1200 foot film magazine permits continuous recording of a half hour program.

**Blind workers** The Ideal Film & Supply Company, 630 Ninth Avenue, New York City, tried an experiment a little over a year ago, when it hired two blind workers

[Continued on page 551]

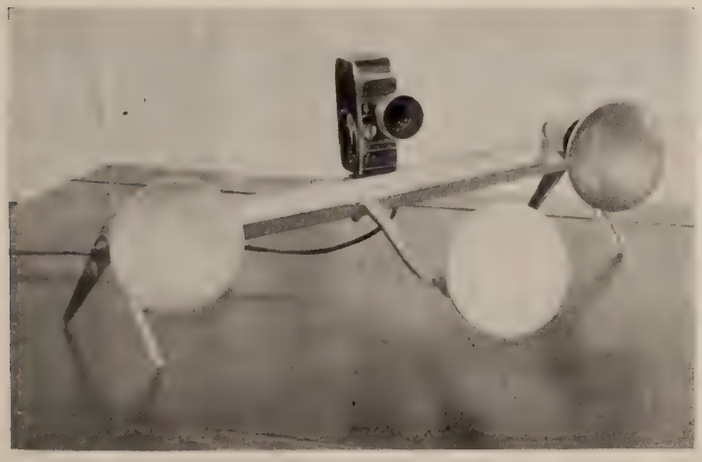


**PHOTO-AIDS, Inc., adds its Cine Tri-Lite to the filming field. The system features three lights and extreme adjustability.**

**BETTER TONE and greater volume are given by the Eastman Kodak Company's twin speaker unit for FS-10-N projectors.**

# The Clinic

### CAMERA BRUSH

One of the most difficult things in both cine and still filming is to keep the camera lens free of dust. To do this I have made a small brush for dusting lenses that may be carried in a pocket without being soiled.

The brush is a No. 7 sable hair water color, frequently used by artists. It is a safe and serviceable remover of lens dust. It is kept in a lipstick container, to which it is permanently attached. I prefer a container that is entirely metal, and whose lipstick is raised or lowered by rotating the bottom.

First, the container must be dismantled and cleaned thoroughly of all lipstick. Methylated spirits are an excellent cleaner and solvent. Then the brush handle is cut to the proper length to fit the container. Finally it is mounted in the lipstick holder with wax or plasticine. My present brush has been in use for seven years.

H. G. Cameron
Johannesburg, South Africa

### DOLL, NOT DAUGHTER

There is one thing we family filmers should keep in mind—that children tire easily under the stresses and strains of indoor filming. This is especially true, I have found, in connection with the heat and glare of artificial lighting.

Faced with this problem, I turned to the Hollywood trick of using what they call a "stand-in" during exposure and focusing calculations. My daughter's stand-in is simply a large doll, which we dress in clothing similar in tone to what she is wearing. The photograph I am sending shows the idea in operation.

Ruth Ingalls Plew
Birmingham, Mich.

### BLOCKING EDGE FOG

I don't care how careful you are in your shooting—sooner or later you are going to end up with a precious and irreplaceable scene marked with slight edge fog. I know I have—to my sorrow.

Where these orange or red blemishes do not extend too far into the frame, you can save the footage by swabbing over the affected area repeatedly with Velox transparent water colors. The tint used, of course, should match the nearby predominant color of the scene.

Ralph E. Gray, FACL
Mexico, D. F.

### A TWO WAY SERVANT

The gadget that is illustrated below in line drawing does two things. It removes surface dust from films before they enter the projector gate and it cuts the light beam when the reel ends or if a splice breaks.

Looking at the diagram, you see that a light metal bar is pivoted at "A". It is drilled to take the bolt which fastens it to the projector. The fit should be loose; the bar is held by a wing nut, to permit instant removal for transportation.

At its upper end, this bar carries a block of wood "C," shaped as shown. To this is attached the dust collector, a small square of lintless linen (not shown), secured by a small rubber band fitting in the groove. This lightly touches the emulsion side of the film—the danger side—and effectively removes specks of dust before they can be ground into the emulsion by the pressure plate.

"D" is a flat plate of metal, painted black. Sizes of these parts and the method of attachment of the pivot will naturally depend upon the projector.

The bar should be adjusted to exert a light pressure on the film. When the section "E" is at its highest point (at the end of the reel) the plate "D" should be just out of the light beam. As its weight determines the pressure of the cleaning pad, the width of this plate will depend upon the weight required.

At the conclusion of a reel, or if a splice breaks above the top sprocket, the plate will drop and cut off the light.

Neal Du Brey
Durban, South Africa

**CONTRIBUTORS TO**

***The Clinic*** **are paid from $2.00 to $5.00, upon publication, for ideas and illustrations used in this department.**

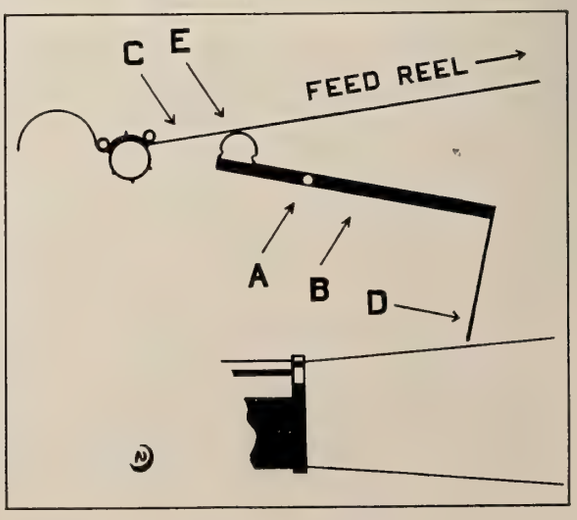
**Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.**

**Please do not submit identical items to other magazines.**

Things that amateurs can do and make

Robert Plew

**STANDING-IN** for baby, this lifelike doll shows no temper or impatience under hot lights while a meter reading is taken.




**OPERATING** purely mechanically, this gadget will help to keep your projector gate free of dust and lint.

# MOVIES— NOT MINUTES

ALICE CLAIRE HOFFMAN, ACL
*President,* Los Angeles Cinema Club

ALICE CLAIRE HOFFMAN, ACL, president of Los Angeles Cinema Club, and Lorenzo Del Riccio, vicepresident, at a board meeting.

ACTIVITY is the life blood of any successful movie club.

Fast moving programs, with a minimum of time devoted to the mundane affairs of club administration; programs where the members may share their hobby pleasures with others, receive instruction in the use of their equipment, take part in contests, motor caravan trips and the production of group films—these are among the many activities which will hold the interest of your members.

Belonging to a large group, such as the Los Angeles Cinema Club, has many advantages. For the larger club can attract to its programs experts in many phases of film production. Here in Los Angeles the club brings to its members such persons as physicists from the California Institute of Technology, outstanding cameramen, well known film editors, lens experts and others. But you need not have these special resources at your disposal to insure successful club programs. There are many other activities even more fundamental to personal filming.

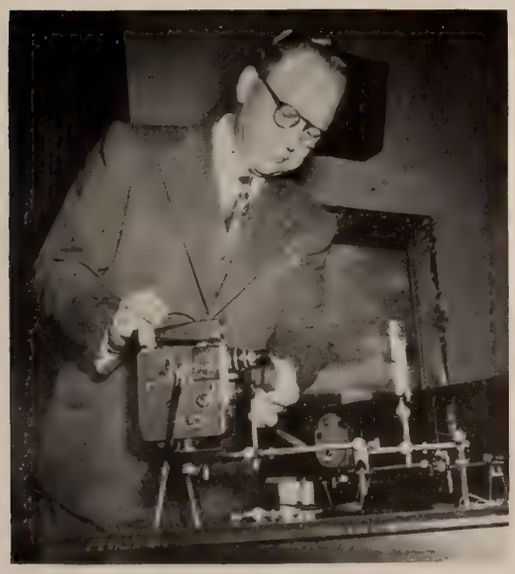
Among the activities most interesting to club members anywhere are contests. The thrill of competition brings appeals to all. Each member gains much in practical experience by seeing how his fellows make pictures under similar circumstances. Then, too, a trophy conspicuously displayed in the home for the admiring gaze of friends and relatives is most satisfying. Some clubs are able to give attractive cash awards, which normally go back into the purchase of more movie equipment or film.

Because the Los Angeles club is large and the members' skills range from the tyro to the Hollywood A.S.C. cameraman, it has been necessary in conducting our contests to classify the members according to their abilities and experience. Selection of the winners by the judges is based on a rating chart shown below.

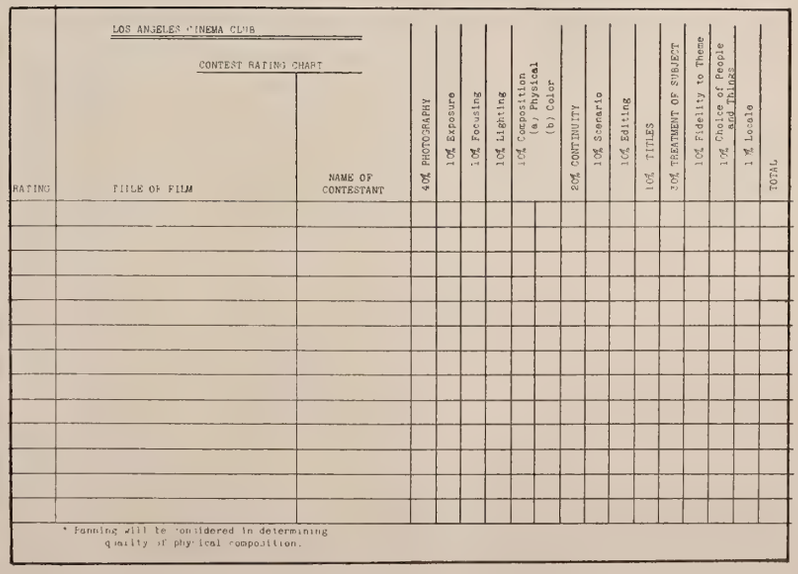
Each contestant is supplied with a copy of the notations summarized from these rating charts and stenographic notes of comments made at the judging sessions. Details of good and bad qualities in the contest films are not discussed before the entire membership unless the member specifically requests that his film be screened for criticism.

Special events always draw a full complement of the membership and a large contingent of guests. Last August, for example, during California's hottest month, the club held an exposition and tournament open to all cinema clubs in Southern California. Twenty five manufacturers and distributors displayed and demonstrated their cine products at this exposition, which was crowded with amateur filmers moving from [Continued on page 540]

**Aids for the ailing movie club, time tested in action by a dynamic group leader**



JAMES H. MITCHELL, a charter member of the Los Angeles club, shows a new titler at a late meeting.



LOS ANGELES CINEMA CLUB

CONTEST RATING CHART

| RATING | TITLE OF FILM | NAME OF CONTESTANT | 40% PHOTOGRAPHY | 10% Exposure | 10% Focusing | 10% Lighting | 10% Composition (a) Physical (b) Color | 20% CONTINUITY | 10% Scenario | 10% Editing | 10% TITLES | 30% TREATMENT OF SUBJECT | 10% Fidelity to Theme | 10% Choice of People and Things | 10% Locale | TOTAL |
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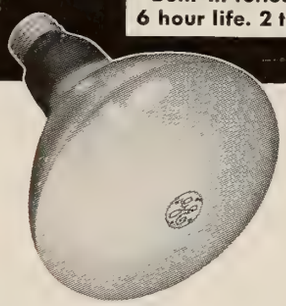
* Panning will be considered in determining quality of physical composition.

CONTEST rating chart supplied to each member of club's board of judges, for scaling contest entries. Judges' comments also are reported to each entrant.

BETTER
For Christmas movies
get G-E
Reflector Photolamps

Built-in reflector.
6 hour life. 2 types.



RFL-2
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EACH
plus tax

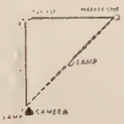
G-E Reflector Photoflood

WIDE coverage, with light equal to a No. 2 in good reflector. Get a pair and use 'em in Triangle Lighting for better pictures.

RSP-2
$1.10
EACH
plus tax

G-E Reflector Photospot

NARROW beam with a punch of light that makes it a honey for movie work; same coverage, same light as RFL-2 at 3 times the distance. Also good for special effects.



FOR BETTER MOVIES
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. . . and get the most out of your movies with a G-E projection lamp

Remember... for any photographic purpose

G-E LAMPS
GENERAL ELECTRIC


# The Ten Best

[Continued from page 514]

### *Movie Menagerie*

Francis M. Spoonogle apparently keeps a large family of snakes, bats, bugs, slugs and praying mantises in his backyard, to talk to in his idle moments. It is a fascinating collection, though most of us would probably be just as well satisfied with a couple of dogs and cats.

At any rate, in *Movie Menagerie* Mr. Spoonogle exhibits his prizes in some of the finest ultra-closeup studies ever to reach the 8mm. screen. Although playing on a small stage, his creatures seem quite uninhibited during their brief periods of stardom. For instance, the favorite pastime of the female mantis seems to be eating all other types of small life (including her husbands) which might offer interesting digestive experiences. Many of Mr. Spoonogle's other characters are of a sweeter nature, however, and the film does not leave you feeling hopeless about nature by any means.

### *New England Autumn*

Hamilton H. Jones has again shown his marvelous ability to combine beautiful movies and fine music on the double turntable into a cinematic whole that, in *New England Autumn*, carries an audience through the calm delight of fall days to a climax that has great dignity and spiritual stimulation.

We see autumn in its most restful and wistful mood, and the action is slowly paced in harmony with the dying year. There is leisurely strolling in the many hued woods. The leaves on the ground are scuffed through and gently scattered. We see the things that we all like to do in the forests in autumn.

Finally, in an arresting sequence of autumn fruits—great, gleaming pumpkins and ruddy apples—the music turns to the inspiriting old Dutch hymn of thanksgiving. Rising first orchestrally and then voiced by a thousand singers, the chorus ends as our eyes are lifted to the simple spire of a New England church. Here is suavity, here is intelligent movie making and here are dignity and spiritual uplift.

### *Skibet*

Bringing the flavor of Europe and its people that we all like to remember, *Skibet*, Danish for ship, tells the story of the building of the *G. C. Amdrup*, a modern motor vessel with a wooden hull. The saga is carried from cutting the massive tree which becomes the keel of the ship to the final addition of paint and superstructure.

Flown in from Denmark to the Danish Consulate in New York City, and from there transported to MOVIE MAKERS office, Otto Wilhjelm's film portrays the incredible amount of hand labor used in constructing a ship without the help of modern power equipment, considered a necessity in the United States. It provides the nostalgia of a great individual craftsmanship.

As to the *G. C. Amdrup* herself, it seems safe to say—after watching the solid chunks of wood being sawed, planed and bolted snugly to the cross-beams—that she will be sailing her northern run long after our Victory ships have rusted away.

### *Yosemite on Two Wheels—and Two Feet*

Filming Yosemite National Park with the same refreshing wit that has made his earlier movie on the Utah parks so popular, Stanley Midgley has even surpassed his previous camera work with spectacular angle shots of the famous waterfalls and brilliantly planned pans which heighten the grandeur of this great glacial valley.

In the lighter vein, a fast motion sequence of tourist posturings before the Sequoia trees provides some side splitting satire, while the magnificence of the firefall, the High Country and the mirror like lakes is emphasized by imaginative framing. Always the trail blazer, Mr. Midgley scaled Half Dome with his camera; in other sequences, he apparently conspired with an eagle to get some of the dizzier shots of sheer cliffs and precipitous falls. *Yosemite on Two Wheels—and Two Feet* is a rare blend of humor and technical skill, an artistic achievement that sets a new high in national park filming.

### *Macbeth*

David Bradley, the dynamic heart of Willow Films, producers of *Macbeth*, has behind him a long and amazing record of outstanding dramatic pictures. Among these are his productions of *The Christmas Carol* and *Oliver Twist*, by Charles Dickens; *Emperor Jones*, by Eugene O'Neill, and *Peer Gynt*, by Henrik Ibsen.

His *Macbeth* is the greatest of them all. And in a sense, this moving evocation of the brooding Shakespearian tragedy is the end product of them all —since, in it, Mr. Bradley's creative and cinematic abilities have come fully and splendidly of age.

The character of this brilliant achievement may perhaps best be illumined by Mr. Bradley's own words from his plans for the film. "We realized clearly," he has written, "that the strength of our *Macbeth* must be found in stimulating cinematic treatment, portrayed with such angular camera compositions as to suggest the twisted, supernatural aspects of the drama. We planned our lighting for harsh contrasts and textures, so that, on occasion, the brooding menace of cold, murky stone could almost be felt. For our *Macbeth* was to

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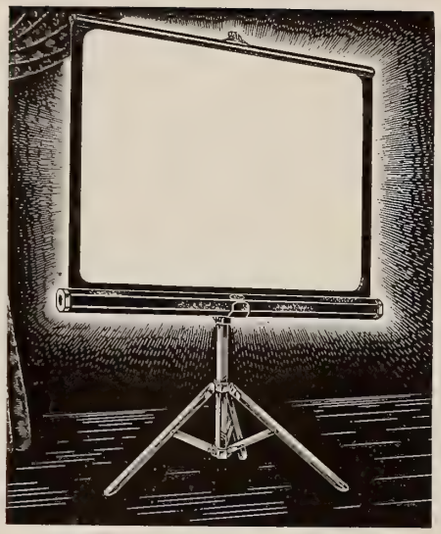

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| 37" x 50" | 22.00 | 50" x 50" | 24.75 |
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*World's Largest Selling Screens Since 1909*


be, above all, a *movie*, depending on atmosphere more than acting, 'punch' more than pomp, for its ultimate success or failure." That it has been success, not failure, is rewardingly the case.

### *Behind the Red Feather*

Made to support a Community Chest campaign, *Behind the Red Feather* shows how various social welfare agencies in a community help to forestall juvenile delinquency, care for the aged, the sick and the poor and, in general, make a town a better place to live in.

As a connecting link between a necessarily episodic series of sequences, a red feather, the Community Chest symbol, floats into the opening scene of the activities of each agency. Walter Bergmann has recorded this community project with understanding and warmth, and Ralph Bellamy contributed his services in recording on disc an excellently written narrative.

### *Breakfast in Bed*

Animated figures have seldom been presented with such meticulous technique and in such clever situations as are executed by Clifford Bach in *Breakfast in Bed.* A perfectionist to the last twitch of an eyebrow, Mr. Bach has achieved exceptional realism in the movements of his small figures by painstaking frame by frame exposure and expressive camera viewpoints.

His story follows the efforts of a cocky little cockatoo, Windy, to prepare breakfast for his master, Professor Whiffle. Windy's ingenuity overcomes all obstacles in a series of neatly motivated and genuinely amusing "gags."

Mr. Bach's persistence and eye for design indicate a bright future in the field of animated movies.

### *Conducted Tour*

Recording a modern dairy on 8mm. film is no mean accomplishment, and Helen H. Loeffler deserves special praise for her explicit coverage of the operations involved in running Randall Farms.

Miss Loeffler's carefully composed frames and neat subtitles give one a clear picture of the various stages, from milking to bottling. She has overcome the murky interiors of the barns and farm buildings by able lighting, while her pasture sequence at the conclusion of the film shows the sleek cattle at their best.

*Conducted Tour* is a mature record film, tightly edited and presented with polish.

### *Fantasy in Toyland*

Using animated puppets and hand painted water color backgrounds, Charles H. Benjamin, in *Fantasy in Toyland,* takes a curious dog through


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50' Double 8mm rolls (100' finished)..... $2.95 per roll; $30.00 per dozen

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the horrors usually reserved for white knights, to save a fabulous female canine in distress. The story is old but the treatment is new.

The puppets were manipulated from below stage level and filmed frame by frame with a remotely controlled camera. The star of the piece meets cows, dragons and various beasts made of pine cones and other strange raw materials. The film ends on the accepted romantic note.

### *Farm Frolics*

Terry Manos takes his family and his audience to the country and shows us what *Farm Frolics* are for those who live rurally and what fun city children can get from participating in them. Against a background of farm life that is shown largely by indirection, the children romp and play little tricks on each other, while the understanding adults take a good humored part in the proceedings.

Mr. Manos's camera work is imaginative, making the most of the abundant material at hand. His greatest achievement is the creation of a fine family film that, because of its lively farm background, also holds audience interest.

### *Gateway to Faith*

The pitfalls of sentimentality and bombast have both been avoided in *Gateway to Faith*, a simple, dignified teaching film of the Roman Catholic baptismal rites, produced by the Reverend Edward Hayes and the Reverend Paul Hayes. With a clarity reminiscent of Thomistic syllogisms, the two priests show precisely what happens during a baptism and explain, with equal precision, the symbolic meaning of each section of the ritual.

The film was made for instructional purposes; it fulfills these purposes in a highly intelligent manner. *Gateway to Faith* was produced at Sacred Heart Church, in Newark, N. J., and received the official imprimatur from Archbishop Thomas J. Walsh. The priest in the film is played with restraint and dignity by the Reverend John Wightman.

### *Green Gold*

To impart life and interest to a film about growing alfalfa requires more than ordinary patience and perseverance. Mildred J. Caldwell has supplied these in her picture, *Green Gold*.

Filmed throughout the year, it shows the plowing, seeding, mowing, bundling and threshing, to create a story with depth and perspective. There were times when the movie maker had to climb on stacks of baled alfalfa or ride on a lumbering machine while it performed some vital operation in the culture of alfalfa. Hemet Valley, in California, was the setting, providing pleas-


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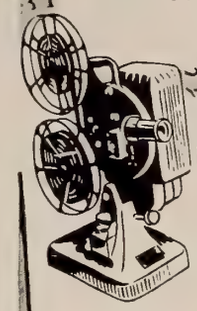

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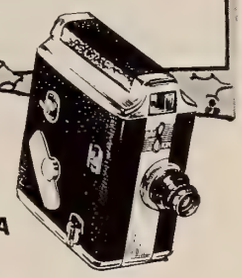

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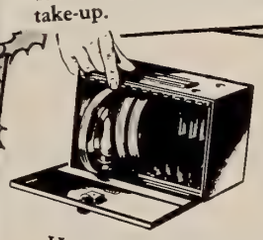

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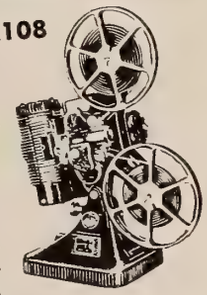

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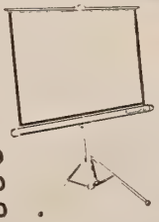

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ant scenic backgrounds for the different operations.

### *Help Yourselves, Boys!*

From Capetown, South Africa, comes *Help Yourselves, Boys!*, by Lewis Lewis, a charming record of two handsome youngsters and their father engaged in planting, growing and harvesting zinnias.

Using many effective angles and double exposed titles, Mr. Lewis relates a plausible tale of his boys raiding the grape arbor, being caught, and finally having their exuberance turned toward flower growing. Since the newly hatched garden is situated close to the ocean, the scenic backgrounds are startling as well as pleasant. Rich, black earth and flaming orange zinnias provide an attractive setting for an engaging family movie.

### *Ice Follies 1947*

Filming indoor spectacles is difficult, but it is made doubly so when the staging, actors and lighting facilities are in a constant state of flux.

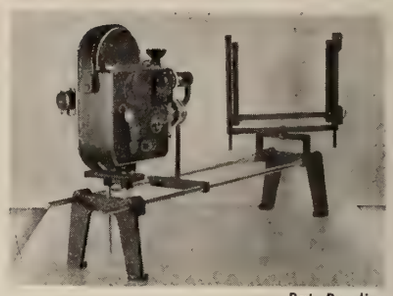
Yet Oscar H. Horovitz, in his *Ice Follies 1947*, has solved these problems with technical perfection. Points of filming vantage are carefully chosen, from which sequences of the major acts and personalities are imaginatively recorded. An intelligent use of varying focal length lenses contributes the near shots and closeups so necessary to a well rounded study of this kind. Mr. Horovitz more than maintains his position as one of the master craftsmen in his chosen field.

### *Lake Superior Landscape*

In *Lake Superior Landscape*, the artist, Dewey Albinson, demonstrates his technique of landscape painting from the bare canvas stage to the climactic moment when the glowingly finished product is first exhibited. Shot by Elmer Albinson, the film is marked by vivid closeups and many changing angles, which help immeasurably to achieve a comprehensive sense of growth as the painting progresses. Producer Albinson understands the relationship that exists between the object, the artist and the painting; he has used his camera with accuracy and sensitivity to pass this understanding on to those who see his film.

### *Picnic*

Irwin Sharpe and Cye Landy have gone back to film beginnings in composing their engaging little étude, *Picnic*. The fundamental of their selection is the old reliable device of the chase sequence. Beginning quietly with a simple family picnic, the producers soon overlay on this bucolic subject a mysterious kidnapping and its resultant chase. The cutting, camera positions and tempo of this climactic se-

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*Ringside Seats at Home*

This clever 16mm. picture is amazing in several ways, but two characteristics stand out. It is only 250 feet long and it was completely filmed, with the exception of the double exposed titles, in one evening.

George Merz, the producer of this novel study, warned his guests that, when they came to see the Louis-Conn fight televised, they would have to earn their way by acting in his production. *Ringside Seats at Home* shows the guests arriving, reacting to the fight and paying off bets. It also contains surprisingly clear footage of the fight itself, including the knockout in the eighth round. A unique and attractive picture, the movie shows what can be done if you work a little, pray a little and gamble a lot.

*The Inside Story of the Outside Cover*

No matter how one feels about the outside cover of a magazine, George E. Valentine's *The Inside Story of the Outside Cover* will be a surprise. If you think that the production of four color engraving plates is a simple matter, you will do some quick revising of your thinking. If you have a certain admiration for the technical skill that goes into such work, that admiration is likely to be heightened by Mr. Valentine's step by step story of the creation of a four color magazine cover. Aside from the story it tells, Mr. Valentine's film is a real technical achievement because of the working conditions under which most of the shots were of necessity filmed. His peak sequence—a proof-press run analyzed in slow motion—was achieved by mounting the camera directly on the moving press. When you can do that, you're good.

*This Land of Ours*

Edward F. Cross covered an extensive territory of national parks and vacation spots in the Southwest and Western sectors of the United States and has brought back an attractively filmed record of his tour.

Unique rock formations have been pictured from well chosen vantage points to make the most of light and shadow. *This Land of Ours* is climaxed by particularly colorful units in a rodeo's grand parade and a dexterous camera handling of Indian dances. A full narrative indicates careful research to supplement the scenes on the screen.

* * *

This year, there is but one black and white film winning an honor. There are twenty three color films, twenty two of which are Kodachrome and one Agfa (European) in color. There are seventeen 16mm. winners and seven 8mm.


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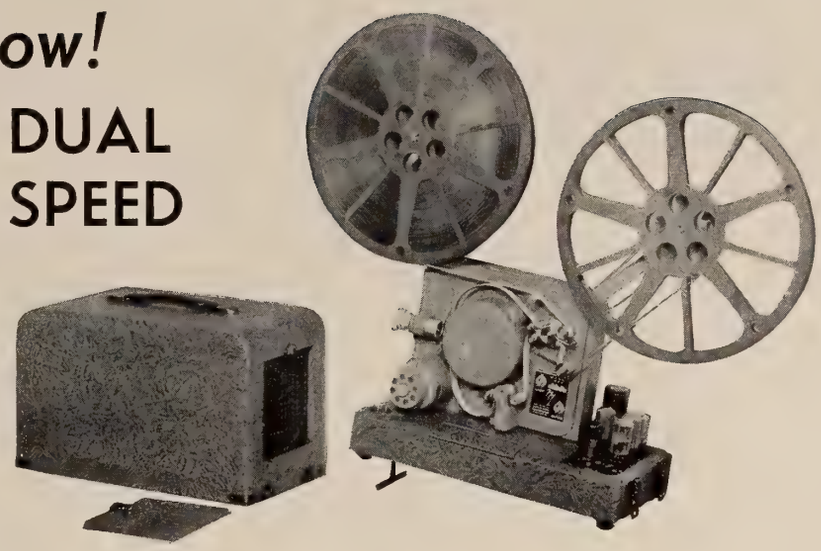

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In subject matter there are five family films and five human records, four travel pictures, three propaganda films, two vacation movies, two animated films, one dramatic subject, one movie spectacle and one nature film.

The geographical spread is wide among the winners. Competent filmers, some previously honored in this and other contests, continue to assert their rights to recognition. At the same time, new names appear in both the Ten Best and Honorable Mention awards. It is from these latter that the champions of next year, or the year after, may appear. Amateur filming is in its most healthy flower because of this continuing competition between its established and its aspiring practitioners.

## Movies—not minutes

[Continued from page 533]

booth to booth, examining the latest gadgets. Each of the exhibitors gave a door prize which was presented in front of his booth, using a traveling microphone to announce the donor as well as the winner of the individual prize.

In an adjacent room the actual tournament was conducted. Each guest was invited to submit one film. A perpetual trophy was awarded to the winning group, with a suitable award made to the cameraman responsible for the production. The whole affair, which continued far into the evening, was preceded by a barbecue dinner in the patio where some 350 people were served.

Also popular among club activities are filming field trips in small groups, guided by one or more experienced fellow members. These give the beginner an opportunity to learn how to use his camera under actual shooting conditions. After breaking down the self consciousness of the newer filmer, these trips are great fun.

Our caravan tour is a little more ambitious. Arrangements are made for hotel accommodations near some scenic spot, possibly two or three hundred miles from home. Journeying to and from their locale, members, their families and friends drive over the same route, gather in groups for meals, shoot pictures in groups and spend enjoyable evenings in some resort spot. These caravan tours are usually scheduled over those weekends having extra holidays.

The club film project can keep interested members busy both nights and weekends. The group unites to prepare the scenario and to divide the various production duties, after which it holds many editing and titling sessions in preparing the film for club screening. These film projects are most helpful to the newer movie maker, putting him side by side with our more experienced filmers.

Our regular programs comprise two hours of pictures. Lectures or demonstrations are usually limited to thirty minutes or less. Administrative details of the club's affairs are performed by a board of governors. Only the completed crystallizations of ideas, plans and functions are presented at club meetings, for general approval, which rarely requires more than five or ten minutes. Members are informed of club problems through the club's *News Bulletin*, in which the opinions and desires of the membership are requested. The comments received guide the board in its actions on club policy.

The success of these activities is not theoretical. They have been tried and they have worked. The membership of the Los Angeles Cinema club has doubled in the past year. Filmers do not join clubs to hear the gavel pound or to hear a reading of minutes of the previous meeting. They join for good fun, good films and good fellowship in their chosen hobby. The successful movie club will see that its members get these things.

## You can film television

[Continued from page 528]

seven No. 2 Photofloods, placed as follows: two sets, each of twin lamps on stands for basic illumination, with three of the handy, clamp-types scattered about, to reduce shadows to a minimum. I also used one No. 2 lamp without a reflector in the overhead vestibule socket, which went on when the first guests rang the doorbell. To save time, I had spent the evening before in arranging the lamps in these positions.

In the subdued light shots, as I said before, I used only a single lamp. It likewise was a No. 2 Photoflood. I then re-took these same shots with two No. 2's, in case those with one lamp were too dark. It turned out that the first were better. Type A Kodachrome was the film for both sequences.

The actual scenes of the fight were exposed on Super XX Panchromatic, with a Weston daylight rating of 80 and a tungsten rating of 64. I selected the tungsten rating since the fight was at night and the flood lamps over the ring were, no doubt, tungsten.

To arrive at the proper exposure, I took a meter reading between the rounds of one of the preliminary bouts, with the floodlights full on the empty white canvas. I thought that in this way I would get the maximum of bril-

liance in the scene, so that, when images did appear, they would have good definition and contrast. I was amazed to discover that my reading called for an exposure of *f*/3.5. However, I gambled a little and opened up the lens to halfway between *f*/2 and *f*/2.8. Much to my delight, the overall details came out much clearer and brighter than I dared to hope.

The fight footage was shot at sixteen frames a second. I had thought it might be necessary to shoot wide open at eight frames, since the cathode ray tube, when seen in operation, appears to have a very low light intensity. Quite apparently, however, it must have an actinic brilliance several factors greater than the eye sees. This power both the exposure meter and the sensitized film do pick up.

I used a one inch *f*/1.4 coated lens. The television screen measured eight by ten inches, and, to have this picture cover as much of the movie frame as possible, I set the camera up to within twenty one inches of the image. It was necessary to tilt the camera up, so that the guests could also see the whole telecast while I was shooting. In so doing, the lens was resting practically on the forward edge of the receiver, the camera was supported on the tripod, while I had to kneel on the floor while shooting, in order to keep from blocking the view.

Except for the lead and end titles, this entire study in filming television was produced in one evening. It is not difficult—especially if you leave out the guest trimmings. If you are looking for a new cine experiment, why not turn to television? You *can* film it!

## Color in the snow

[Continued from page 523]

back lighted landscapes, omit as much of the sky as possible; it will be only a glaring brightness, devoid of blue. If people are to be featured, some sort of reflecting surface will be necessary if you want detail on the faces. For exposure, read close in on a light subject and open one stop, or take a direct reading on average colors. The Merry Christmas pattern picture will suggest some of the many delicate effects you can achieve with back lighting.

In closing, here are a few general suggestions for filming in the snow. When you first move outdoors from a warm interior, watch your lens surfaces for moisture condensation. As soon as they are chilled to the outer temperature, this danger will be over. But, once out of doors, do not expose your camera and film for an unnecessarily long time to severe cold. The built-in lubrication of these delicate instruments can thicken enough to slow, or even jam, the mechanism. Therefore, carry the camera under


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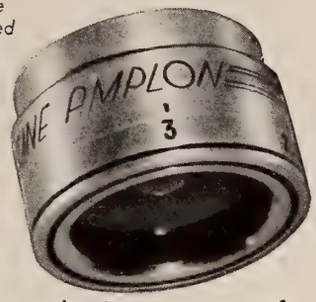


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your coat and as close to your body as comfort allows. Finally, don't change film in the brilliant glare of open sunlight. Find as deep a shadow as the settings permit.

## Children should be seen

[Continued from page 515]

tresses. Scratch your lead title in a strongly cross lighted patch of clean snow, and be prepared to duck!

### THE CLOTHES HORSE

Your young daughter will probably never have a more luxurious wardrobe of hand fashioned garments than in her first year; so how about a style show that will give her a chance to model her flossiest duds?

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## Choosing your camera

[Continued from page 518]

dium speed and universal focus, the fixed focus lens is a relatively simple unit to make. Because of this simplicity, it is consequently less expensive than a fast focusing lens of the same focal length. Furthermore, because of its fewer individual lens elements (and therefore fewer optical corrections), there are those who hold that you will get better pictures with a fixed focus lens operating at, say, *f*/8 than you will with a fast focusing lens stepped down

to the same aperture. We doubt if this difference—if there *is* one—will show through in the screened results. Certain it is, in any case, that you will get pictures equally as good with the inexpensive slow lens.

### FIXED FOCUS LIMITS

The limitations of the fixed focus lens should be as obvious as are its advantages. It cannot be used, unaided, for filming objects closer than its near limit of some six to eight feet. And yet there are many such closeup scenes—the beguiling face of one's child, for example—which filmers will want to take. Similarly, the universal focus lens cannot be used by itself in shooting titles—a basic need.

This limitation, however, can be corrected by the use, with one's fixed focus lens, of accessory, or diopter, lenses. These come in varying strengths—rated in numbers of diopters—which will shorten the focusing distance to as close as six inches from subject to camera. For a complete discussion of the uses of accessory lenses, the new filmer is referred to *Clip-On Closeups,* in the November, 1947, number of MOVIE MAKERS.

The second limitation of the standard fixed focus lens, however, cannot be so easily corrected. This limit is found in its medium speed of *f*/3.5. As we have suggested earlier, used outdoors this speed is generally adequate for all but the most adverse lighting conditions. Used indoors, the *f*/3.5 lens is not quite so handy. To reach its maximum capacity for exposure means that you will have to put more light on any given scene than would be needed with the speed lenses. This is not, to be sure, an insuperable handicap. With four No. 2 flood bulbs, for example, placed six feet from the subject, you can illuminate an area of approximately twenty five square feet for an exposure of *f*/3.5 on indoor color film. This limitation, then, should be regarded as relative, not absolute.

### FAST FOCUSING LENSES

The so called "fast" lenses (in the standard focal lengths of one half and one inch for 8mm. and 16mm. cameras respectively) are those having a maximum speed ranging from about *f*/2.7 to *f*/1.4. Because of their increased complexity of optical design, these lenses are almost by necessity of the focusing type. Their extremes of focusing range run generally from two feet to infinity.

The advantages of the fast focusing lens are found, of course, in its solutions to fixed focus limitations. Used outdoors, the chief advantage will be its ability to work closer to the subject than the six foot, fixed focus boundary line. As a filmer's desire for the dramatic closeup scene grows with his experience, the increased range of the focusing lens


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becomes ever more important. At the same time, by setting the focusing scale at twenty five feet, the focusing lens under average light conditions will record sharply over the same range as the fixed focus objective.

It is indoors that both of the added abilities of the fast focusing lens become of greatest value. Since it is likely that much of your home filming will be done at relatively close range, the adjustable and accurate focus possible with such a lens is of real importance. This becomes especially true, the wider the aperture at which you are working. For it is at close distances and relatively wide openings that the problem of depth of field—the range from front to rear of the scene in which objects are sharply defined—becomes increasingly serious. The focusing lens, accurately adjusted for the working distances, will have the edge over the fixed focus unit.

The second advantage of the fast lens indoors is obviously its speed. This will mean either that you can get good exposure over a given area with fewer lighting units than are required by the $f/3.5$ lens, or that with an equal number of flood bulbs you can adequately illumine a larger area. The extreme fast lens also can occasionally get a valued scene under adverse natural lighting which the slower unit cannot record.

### SINGLE LENS OR TURRET?

Since almost all single lens mounts provide for an interchange of lenses, unit by unit, it should be clear that the basic advantage of the two or three lens turret mount is in making this interchange faster and with greater facility.

The function of the turret mount, of course, is to provide lenses for readily available use, of focal lengths differing from the standard lens. These are, in general, a telephoto lens and a wide angle lens. The former is helpful in bringing distant objects nearer, in creating a sense of changing camera position without moving the camera, and, especially, in recording extreme closeups. The latter is useful in getting a wider field of camera view—generally in relatively cramped quarters—than would be possible with the standard lens.

For 16mm. cameras, the available telephotos range from two inches to six in focal length and from a fast $f/1.6$ to a medium slow $f/4.5$ in speed. The focal length most widely popular falls anywhere between three and four inches, since these lenses provide a really usable magnification without getting into the extreme, special purpose range of the six inch telephoto. The wide angle lens for 16mm. cameras is 15mm. in focal length, with a speed of $f/2.7$ or 2.8, and generally fixed in focus because of its extreme depth of field.

In the 8mm. field, the telephoto lenses offered range from one inch to three in focal length and have the same speed limits as the 16mm. objectives. The new filmer should keep in mind that these focal lengths create the same magnification on the 8mm. frame as do those of the two inch to six inch telephoto on 16mm. film. As will be seen in the 8mm. camera survey, the popular focal lengths in telephotos for these cameras are of one and one and one half inches.

For 8mm. cameras, there is currently offered only one built-in wide angle lens—a 9mm. $f/2.7$. There is, however, an increasingly wide range of wide angle accessory lenses, designed to be slipped over the standard half inch lens, to create a wide angle image. The same is true with accessory lenses designed to create a telephoto effect, for use with both 8mm. and 16mm. cameras.

### VARIABLE CAMERA SPEEDS

As may be noted in the survey, camera speeds, other than the standard, range all the way from eight frames a second to sixty four. The same scale will be found in the 16mm. camera line. These varied speeds can, on occasion, be of real value.

The important use of the eight frame speed is found in its automatic doubling of the light reaching the film at any given aperture. Thus, on scenes where the illumination is too low for the maximum aperture of your lens (for example, $f/3.5$), the use of an eight frame camera speed will photographically expand that aperture *one full stop* to $f/2.8$. Such an increase in exposure will often mean the difference between getting a needed scene and missing it. Since the speed of movement in the scene is also doubled, this slowed camera speed is best used only on reasonably quiet views.

The higher camera speeds, such as twenty four, thirty two and sixty four frames a second, have several effective uses. Pictures made at the top rate create on the screen a genuine slow motion effect. This has, on occasion, esthetic value by imparting grace to a soaring bird or grandeur to a breaking wave. On other occasions, full slow motion filming can have practical value by slowing down, for better visual analysis, the fast movements of sports or the repetitive actions of an industrial operation.

The medium speeds of twenty four and thirty two frames a second are, perhaps, even more commonly useful than the extreme high speed. For these speeds can be used to very fine effect in smoothing out the objectionable movement or unsteadiness of many interesting camera positions. Probably most common is their use in shooting from a moving automobile, train or plane. Here the speed of travel is so high that normal actions do not seem abnormally slow on the screen. At the same time, the increased number of exposures a second do serve to iron out annoying vibrations and jiggles.

These are, we believe, the major mat-

ters on which the new filmer will need guidance in choosing his camera. With these data at your command, you should be able to select with confidence the type of camera which will fit both your pocketbook and your filming needs.

## Action under the lights

[Continued from page 525]

reached right out and grabbed a good exposure.

Additional production data may prove helpful. Camera positions can be a matter of choice. Shooting from a balcony tends somewhat to blend the characters into the mat, while shooting from the main floor makes them stand out against a darkened background. Camera distance from the ring depends upon the lens equipment. If your camera has only the standard lens, a seat eight rows back would be about right.

Eastman Super XX (Weston Tungsten 80) is available for 16mm. cameras and Ansco Triple S (Weston Tungsten 64) for the 8's. These fast films should give a very acceptable exposure at normal speed at *f*/2.5 under general sports arena lighting. Extra television lights might cut the exposure down to *f*/3.5 or even *f*/4. Local conditions will naturally vary, and it may be advisable to shoot a few feet as a test.

Because of lighting, genuine audience reaction shots are difficult to obtain. One method is to secure a ringside seat and to shoot the spectators across the corner of the mat. Also, from this seat, real closeups of the wrestlers can be had.

Another type of audience reaction can easily be faked at home. Seat some one in front of a black drop and use a low camera setup. The camera would then frame out the rest of the presumed audience. Film a series of reaction shots starting from mild anticipation, while reading the program, to a wild climax. Spoken titles can be added to this footage, which are then inserted periodically throughout the film.

A little "running gag" can be tied in by showing your character as he starts to chew on his rolled up program. Cut back to him at intervals. In his excitement, he is still chewing on the program, which is getting shorter each time. The final scene (which could be the last scene of the reel) shows him chewing a mouthful of program and then, in his excitement, swallowing it with a stunned reaction.

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# LAMP SWITCH FOR EARLY FILMOS

HAROLD C. MARTIN, ACL

CERTAIN models of the Filmo 16mm. projector (primarily those based on the Model 57 design and manufactured over a period of about ten years) do not have a manual control on the projection lamp, separate from the one control that is used both to start and stop the motor. This fact means that the lamp is automatically lighted every time the motor is started. Because of it, the lamp burns continuously while the film is being rewound on the motor rewind; also the lamp is turned on and off for very short intervals, in checking the threading of film through the projector before a showing. Both of these practices shorten the life of the bulb, which is rated at only twenty five hours by the manufacturer.

In order to eliminate the disadvantages of this type of control and to provide a switch for controlling the lamp manually, I designed and built a new lamp house base for my projector that incorporates an external switch in series with the lamp. The use of this switch makes it possible to turn the lamp on and off at the operator's will without stopping the motor. This new base is so designed that it is interchangeable with the bases on Model 57 projectors now in use. The old base is simply unscrewed, as in making a lamp replacement, and the new base screwed in its place.

The advantages are as follows: (1) Lengthened bulb life, an important factor if the projector is much used. (2) Lower operating cost an hour due to increase in the life hours of the bulb. (3) The lamp need not be turned on until the projector is up to speed, eliminating the speeding up effect on the screen. (4) The lamp can be turned off at the end of the action of each reel while the film trailer is running through the projector. (5) The lamp cannot be lighted unless the projector's motor is running, thus eliminating any damage to the film by heat from the lamp.

Such a base may be built quite easily by adapting the original lamp house base or by building an entire new one.

Figs. 1 and 2 that are shown with this discussion should provide sufficient data for any one wishing to construct a similar base.

Although the base described here was designed to fit a Model 57 Bell &

FIG. 1

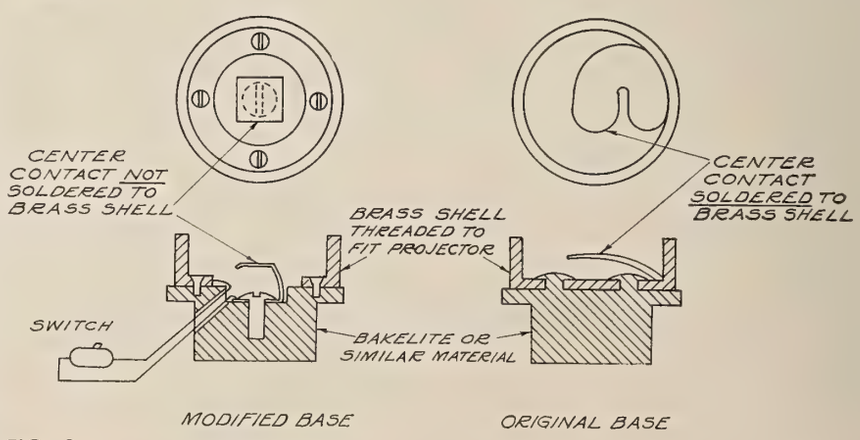
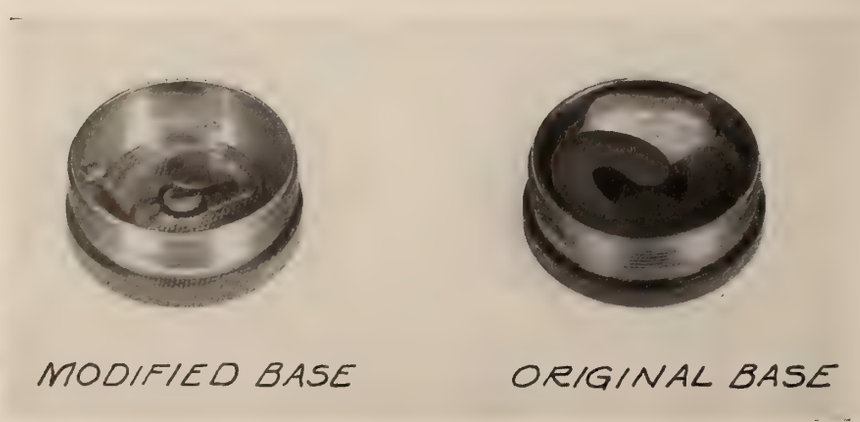



FIG. 2



Howell projector, other machines not having a separate lamp control can be so equipped by installing a switch in the wires leading to the lamp *after the circuit has gone through the motor*. This wiring makes it impossible to light the lamp unless the motor is running.

*(Editor's note. Readers who may wish the improvement discussed by Mr. Martin for Filmo projectors, but who do not care to construct it, are advised that the Bell & Howell Company is prepared to make the necessary modifications of its machines.)*

## Take Christmas easy!

[Continued from page 521]

our ship comes in. I use more or less front lighting, although I always have one flood lamp as a back light and the other three close to the camera, but not necessarily equidistant from the subject. I experiment a bit with the lights, and have already learned that it is good to keep them as high as possible. I *always* have the camera on the tripod, and *always* calculate exposure for every change of scene or change of lighting.

And I am *always* careful to get my youngsters into the mood for movies. If they definitely do not want them, I wait and try again later on that day or put away the equipment for another time.

These, then, are the few simple rules which guide my filming.

1. Write a detailed shooting script.
2. Always use a tripod and exposure guide.
3. Take plenty of closeups.
4. Have plenty of light. Change the flood bulbs frequently if shooting color.
5. Don't force the children. Make it fun for them too. If they are not in the mood, try again another day.
6. Edit the film carefully. Throw out everything that does not contribute to the story. Don't be afraid to cut.

This hobby of shooting movies is a lot of fun. It can be a fair amount of work, too, if you want good results. However, as I look back on my five years of making home movies, I am inclined to agree with my husband that anything worth doing at all is worth doing well. Of course, he isn't a bit satisfied with my results so far. Maybe the next five years will produce some really good pictures. We both hope so!

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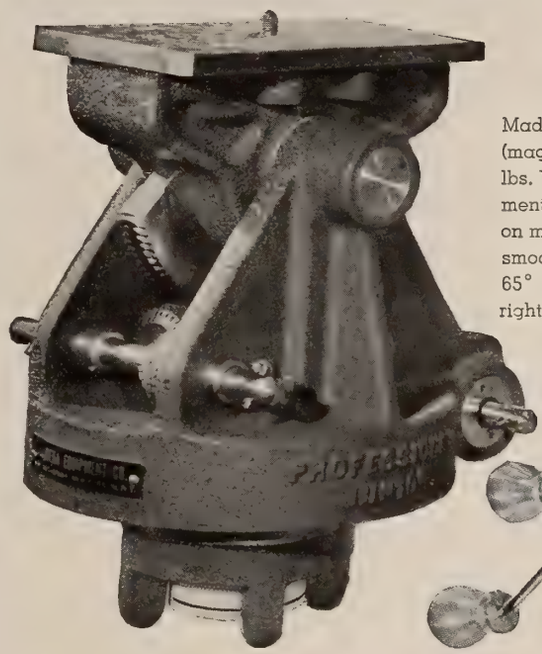

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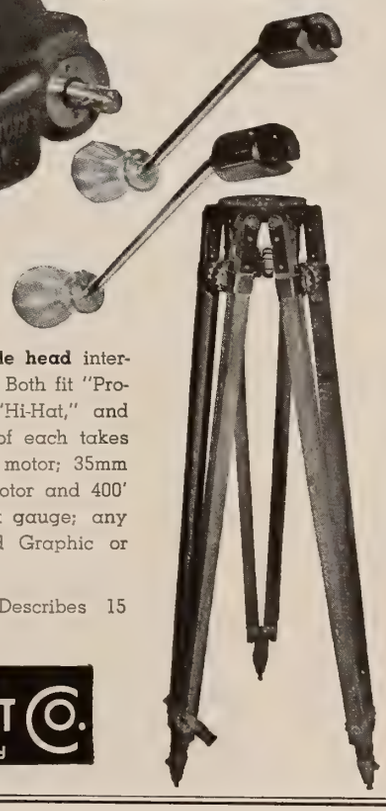

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# 8 CLUBS 16

## What amateur groups are doing everywhere

**New Queens club** Comprised of both 8mm. and 16mm. filmers, the Amateur Movie Makers of Queens (New York City) recently held its first meeting in Richmond Hill. A board of temporary officers was elected.

Robert Coleman was chosen president; Henry Beck, vicepresident; Harry Jampol, ACL, secretary and treasurer, and William Wolff and Mr. Jampol were picked as technical directors.

Meetings are to be held every second and fourth Wednesday. Programs already have been planned to cover all phases of movie making.

**Overland to St. Louis** The Overland Movie Club, in Missouri, will change its name to the St. Louis County Amateur Motion Picture Club on January 1, 1948. Since the club has attracted members from all over the county, it is felt that the new name will be more representative. At the moment, the club is engaged in making a 16mm. color film dealing with juvenile delinquency.

**Los Angeles programs** Recent programs of the Los Angeles Cinema Club have included both movies and slides. *Pictures of Europe since January, 1947,* by Major R. R. Leslie, is a collection of slides taken of famous works of art and of interiors and exteriors of well known architectural masterpieces in and around Trieste. *Trails Through the Tropics,* by Dr. Leslie Smart; *Night, Storm, Autumn and Winter,* by Judge William J. Palmer, and *Fisherman's Gold,* by Jack Helstowski, ACL, were the movies.

**Edison contests** The third competition of the movie branch of the Edison Camera Club, ACL, in Chicago, brought forth the following winners: in the 8mm. class, *Here and There,* by C. F. Bowman; *Christmas 1946,* by D. A. Dinsdale, and *Fashion Miniature,* by C. I. Glaeser, ACL; in the 16mm. competition, *Christmas 1946,* by Harold Steiner, and *Danny at the Beach* and *Danny's Christmas,* by W. R. Homan, took the honors in that order.

In a separate contest dealing with the city of Chicago, Mr. Dinsdale, Mr. Glaeser and W. C. Lambert placed among the 8mm. winners. There were no entries from the 16mm. filmers.

**Denver camera college** Drawing its faculty from the camera clubs of Denver, the GI College of Photographic Knowledge was organized to promote the hobby of amateur photography and movie making among patients in hospitals and Army personnel.

Although it originally started with instruction in movies, transparencies and stills, the group grew so large that acts of vaudeville were ushered in. More than 300 filmers gave freely of their time in this enterprise. The group wound up its organized work with Governor's Night, a radio program at Lowry Field.

**MMPC program** A recent program of the Metropolitan Motion Picture Club, ACL, in New York City, consisted of six entertaining and varied films; they were *The Midnight Guest,* by George Valentine, ACL; *Magic Mush,* by Eric Unmack, ACL; *His Off Day,* by Owen Campbell; *Dummy Walks Out,* by the late Walter Mills; *Terry's Adventures,* by Terry Manos, ACL, and *The Will and the Way,* by Chester Glassley. The entire screen program was on 8mm. film and was arranged by Joseph R. Samel, ACL.

**Officers for Long Beach PPC** Every outgoing president of the Long Beach (Calif.) Cinema Club automatically becomes a member of the Past Presidents Club. Warren Nash, ACL, was recently elected president of this branch of the Long Beach unit; Clarence Aldrich, ACL, is vicepresident and Mildred Caldwell, ACL, secretary.

The November program for the Long Beach club consisted of *March of Time* and *Christmas,* by Dr. Buerger; *Wilson Graduates and Night Blooming Cereus,* by Warren Nash, and *Our Coast to Coast Vacation,* by F. Barber.

N. P. Brewer

**AFTER TRAVELING to New Glarus on a cine excursion, some of the Rockford Movie Makers, at left, pose for the still camera; below, a meeting of the all Denver section of the Denver Council of Camera Clubs.**

Shaw

**Albany program** Two meetings devoted exclusively to the use of black and white films had rather startling effects in the Amateur Motion Picture Society of Albany, ACL, (N. Y.). Kodachrome fanciers found that amazing results could be achieved in the monochrome medium.

The pictures which helped to bring about this change of heart were *Granite Quarry*, by Harry Jewell; *Heaven Help the Workin' Goil*, by Art Kemnitzer; *H2-O*, by John Ronan, ACL; *Welcome Home, Soldier*, by Bill Wright; *Kindergarten Days* and *Variety Parade*, by George Valentine, ACL, and *A Sap's Fable*, by John Steele, ACL.

**News from England** In the *News from the Clubs* department in *Amateur Cine World*, published in London, comes word from some sixteen different English clubs, that, all in all, seem to be doing much the same things that are done in the United States.

Lectures, screenings consisting of members' films, four or five new clubs and a good number of club productions, either in the making or ready for the first première, seem to mark the route which these clubs are taking.

**Program in Brooklyn** The Brooklyn Amateur Cine Club, ACL, held its first guest night of the current season, with the following films on the program: *Onset of Spring*, by John Larson; *Cheated*, by Herbert Erles, ACL; *World's Fair*, by Francis Sinclaire, ACL; *Life of a Fireman*, by Harold Cahn; *Vacation With Pay*, by Irving Gittell, and *Vacation in Connecticut*, by Charles Benjamin, ACL.

**San Francisco screens** Recent programs of the Cinema Club of San Francisco have included both members' films and those borrowed from the United States Navy, United Airlines, Canadian Pacific Railway and the Moore-McCormack Lines.

*On the Prowl With Powell*, by Loring Powell; *My Cattle Ranch Vacation*, by Fred Youngberg, ACL, and *Our Western Wonderland*, by C. D. Hudson, were parts of the program filmed by club members.

**Westwood gadgets** Intermingling gadgets with a long program of pictures, the Westwood Movie Club, of San Francisco, held its annual gadget night at a recent meeting. The winners of the prizes offered for the drawing have not as yet been announced.

The pictures shown at the meeting were: *Kaleidoscopio*, by Dr. Roberto Machado, ACL; *Desert Life*, by Henry Hird, FACL; *Lenses and Shudders*, by Dr. J. W. Sovine, ACL; *Fishing Fun*, by


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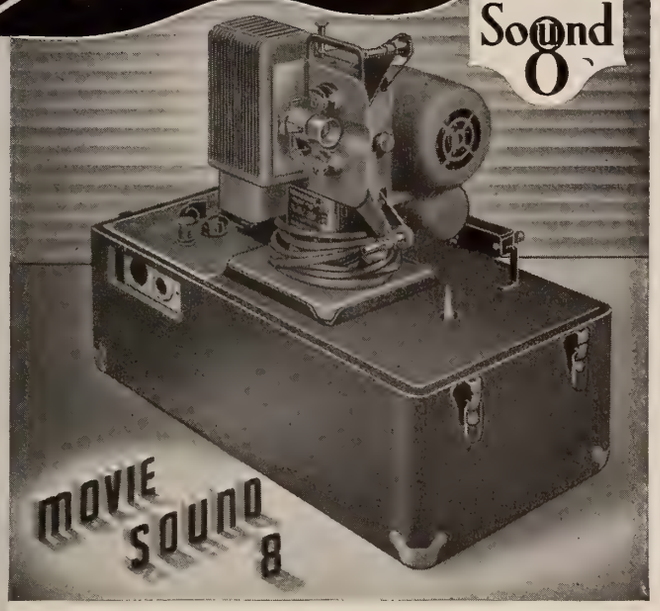


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Forrest M. Kellog; *A Pack Trip in the Trinity Alps*, by Lee Bacon; *Circus Arrival*, by Esther Cooke, ACL; *Lathe Project No. 7*, by Dr. Sovine, and *Seventh Wonder*, by Miss Cooke.

**Tasmanian project** The Southern Tasmanian Amateur Cine Society, ACL, which plans to join a new and larger organization to be called the Australasian Cine League, has been working on a picture entitled *Mercury*, a story of life on the land in the southern part of Tasmania.

The film was shot originally on 8mm. Kodachrome and later re-shot on 16mm. in order to save as much expense as possible. The original weak scenes were corrected at half the usual cost.

By this time, the picture will undoubtedly be completed, and it is to be hoped that perhaps American clubs may someday get a look at some of the picturesque Tasmanian countryside which served as a background for the story.

**Tri-City program** Using a method of rotating the post of program chairman, the Tri-City Cinema Club, which includes Rock Island and Moline, Ill., and Davenport, Iowa, manages to get diverse, as well as interesting, programs.

The last reported meeting for this still and movie club was based on the screening of *The Family Album*, a 16mm., sound on film, color movie produced by The General Electric Company. Cliff Hyland, of G.E., presented this show to the club and gave many lighting hints to members of the audience.

**Banquet in Winnipeg** Opening their current cine season with the annual banquet, the Winnipeg (Man.) Cine Club enjoyed a turkey dinner and excellent entertainment in the following films: *Wife Takes a Holiday*, from the Ottawa Cine Club; *Boy's Stuff*, by John Pankiw; *Refining of Oil*, by Michael J. Sim, and *Australia Today*, an educational picture.

## News of the industry

[Continued from page 531]

for darkroom operations. The experiment was a success. Today, Ideal is using seventeen such men and women—and they plan to increase the number to forty or fifty. The sensitivity of the blind has been found to be far above average for work in the dark.

**"Film of the month"** *Indonesia Calling*, directed by Joris Ivens and produced by the Australasian Film Syndicate, has been termed the "film of the month" by *People*, a publication edited by Pearl S. Buck. The movie is available from Brandon Films, Inc., 1600 Broad-


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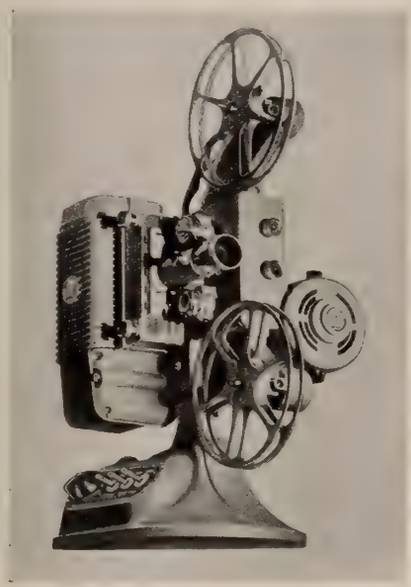
way, New York 19, N. Y. It deals with the fight for Indonesian independence as it was waged last year by a group of Indonesian seamen, living in Australia, who refused to man ships to be used against the people of Indonesia.



POPULARLY priced, the DeJur 750 is the latest 8mm. projector produced by DeJur-Amsco Corporation, Long Island City 1, N. Y. It offers most of the features of its more expensive mate, the DeJur 1000, and takes a lamp of 750 watts or less.

LINCOLN V. BURROWS has been named a vicepresident of the Victor Animatograph Corporation, Davenport, Iowa. Mr. Burrows was previously general sales manager for the organization.

**Avant-garde films** Operating as a cultural, non-profit organization devoted to the presentation of outstanding 16mm. record, educational, scientific and experimental films, Cinema 16 recently went into business at 509 Fifth Avenue, New York 17, N. Y. The aim of Cinema 16 is to give screenings at regular intervals to worthy films that all too frequently gather dust on library shelves. The first screenings of the group oc-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# THE NEW MOVIE MAKERS

WITH this number MOVIE MAKERS offers you a new magazine—new from cover to cover—new ideas, a new dress, new departments and a new approach.

A changing magazine, we believe, calls for a statement of policy. Our policy will be simply to please our readers. To determine what will please them, we have spent the summer asking questions. These are the conclusions we have drawn.

We believe that the reader of a hobby magazine is pleased when he finds in it something that interests him, aids him and entertains him.

We recognize that what will interest one reader may not interest another—or even the same reader from month to month. There are beginning filmers, average filmers and advanced filmers who make movies today. As far as we can, we shall present something of interest to each group.

Good filming needs good facts. MOVIE MAKERS will give you these simply and without too much technicality. Creative filming needs creative ideas. MOVIE MAKERS will *suggest* them in broad terms, leaving to each filmer his imaginative and final interpretation.

We shall try to be helpful, but also entertaining. We believe that movie making is a lively and light hearted hobby—and we intend to write about it that way. Since it is a pictorial hobby by its very nature, we shall make active use of the vivid picture medium.

There are changes in MOVIE MAKERS and many new features. One of them, *The Reader Writes,* made up of letters, is where we expect to find out if we are doing our job.

Are we pleasing you? We, the editors, want to know.

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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Five dollars a year.

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curred at New York City's Provincetown Playhouse on November 4 and 5, with the projection of *Lamentation, Glens Falls Sequence, The Potted Psalm, Monkey into Man* and *Boundary Lines.*

**1948 Bulletin** Fresh from the presses is Fotoshop's 1948 Photography Bulletin, which is available to all who will write, from Fotoshop, Inc., 18 East 42nd Street, New York 17, N. Y. The catalog contains 128 pages of equipment listings.

**New line** An "all purpose" line of photographic accessories has been announced by Tiffen Manufacturing Corporation, 71 Beekman Street, New York City. This line consists of adapter rings, filters, adapter ring inserts, retaining rings and step-up rings. Further details may be had from the company.

**ANFA Year Book** The 1947-48 edition of the ANFA Year Book and Audio-Visual Directory has been published. The book contains listings of individuals, producers, libraries, manufacturers, sponsors and publications in the non-theatrical field. It costs two dollars and is published by the Allied Non-Theatrical Film Association, 303 Lexington Avenue, New York 16, N. Y.

## Lights on the move

[Continued from page 522]

should be obtained, or the material can be reamed out enough to allow the camera to be held.

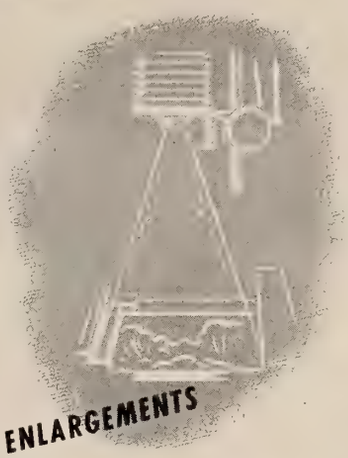
In placing the camera, distances of twelve inches from the right lamp and twenty four inches from the left lamp were chosen to allow for an equal distribution of heat toward the movie maker's head. This, of course, means that you will view the scene through your right eye. If the left eye is used, the distances may be reversed. The lamp sockets are mounted by engaging their threaded bases in suitably threaded holes in the tubing. The holes behind the sockets in the tubing allow for tightening the sockets and materially assist in the wiring process. The cord for each lamp socket is brought out to the right end of the tubing and there spliced together with the extension cord. Then, by pulling the extension cord through the hole in the tubing behind the right socket, you encase this splice protectively into the tube. It is advisable, of course, to use rubber tape for this splice, to prevent any possible short circuits. The distance of two and a half inches from tube ends to lamps permits the unit, if so desired, to stand on end without resting on either lamp.

The left bulb is elevated to permit top as well as front lighting; it is also adjustable, to allow for more concentrated light on closeup subjects. This is accomplished (as is shown in the diagram) by mounting another socket on the tubing with a standard clamp. If more light is desired than can be supplied from the two RFL-2's, then the adjustable lamp socket may be wired into the unit easily.

Twenty five feet of extension cord was used in my first version of this lighting unit. For average home use, ten or fifteen feet should be ample.

In taking pictures with this lighting unit, you should remember that correct exposure is determined by the speed of the film used and the distance between lamps and subject. Exposure tables based on this latter factor are supplied with today's films. Precious filming time during the holiday festivities can be saved by memorizing some of the key distances and diaphragm numbers.

(For those readers who may not wish to build their own lighting bars, MOVIE MAKERS is pleased to list the manufacturers offering similar devices ready made. These are the Bell & Howell Company, 7143 McCormick Road, Chicago 45, Ill.; the A. L. Bensen Company, 100 Innis Street, Staten Island 2, N. Y., and Photo-Aids, Inc., 240 East 28th Street, New York 16, N. Y.)

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